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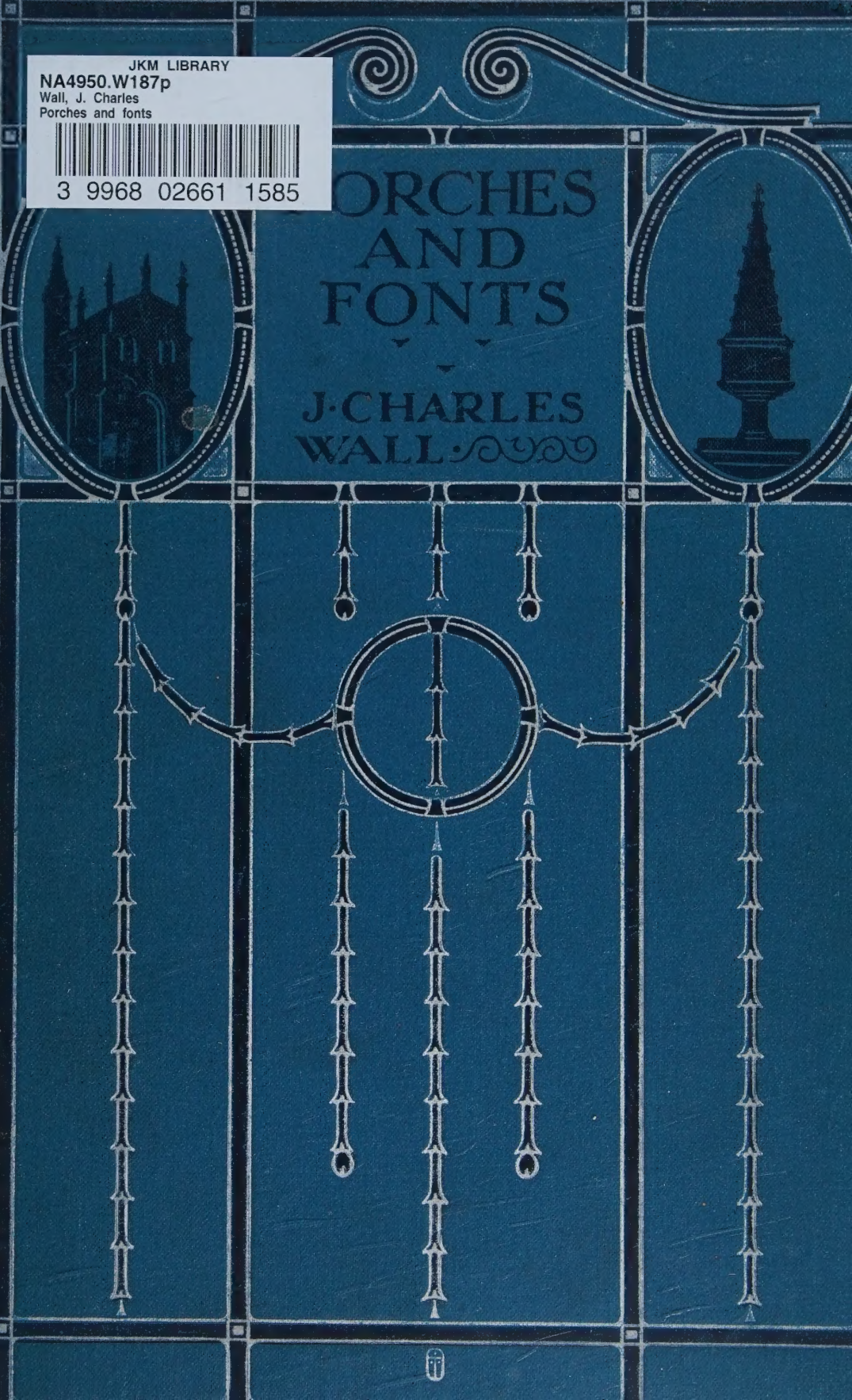

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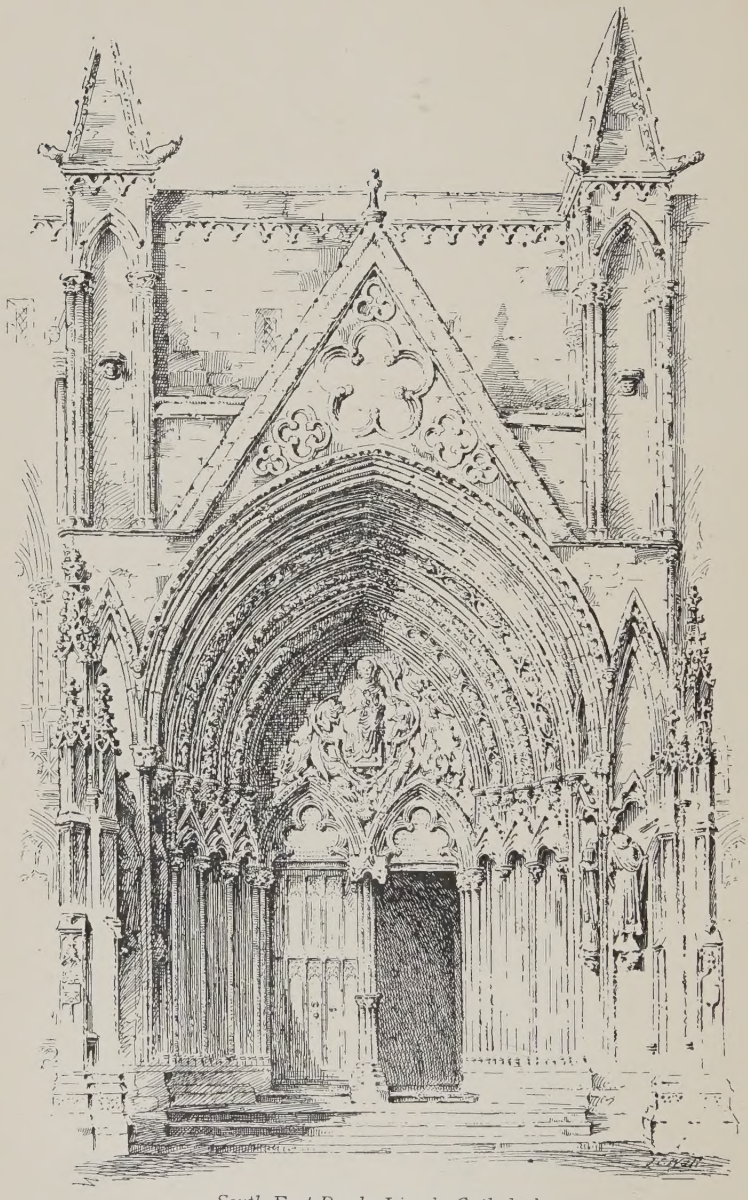

South-East Porch, Lincoln Cathedral.

PORCHES AND FONTS

BY

J. CHARLES WALL

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'THE TOMBS OF THE KINGS OF ENGLAND,' 'SHRINES OF BRITISH SAINTS,' ETC.

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PREFACE

Britain, with its comparatively small area, presents an unrivalled field for the practical application of that old-time proverb 'Live and Learn.' Within the borders of this island, an observant traveller may always be learning as he takes his way through town or country, intent on work or recreation; and he who has already learned something may always be adding to his knowledge. He who wishes to increase his knowledge must necessarily put together many things he has obtained from other sources to make intelligible observations, and to rise superior to that innumerable company of tourists who are content to have 'done' certain sites and objects, not realising their purpose, and who therefore gain little by their experience.

To understand the reason for this ignorant, self-satisfaction, one has only to join a group of sightseers at a castle or a minster, a museum or a ruin, and to hear their remarks; then one is forced to the conclusion that a huge number of people are making only momentary pleasure without any wish to be gleaners of wisdom.

Flowers by the wayside are to the many only pretty, but to the botanist, and to the intelligent observer, they are of absorbing interest. He who would understand an earthwork must know something of the mode of living and making war among the Britons or the Romans, the Saxons or the Normans, for those banks of earth to disclose their secrets. In the walls and environment of a castle some knowledge of mediæval life and the use of offensive weapons reveals to the mind the use of various structural arrangements. So with ecclesiology, the purpose of various buildings and articles of

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furniture cannot be fully grasped except by one who has gained some liturgical knowledge, either by practical experience or by study.

The subjects which furnish the title of this present book would, to the non-Churchman and to the casual tripper, convey no special or connected meaning. They would probably be considered as two separate entities—the one a shelter, pretty or otherwise, or, possibly, as containing a welcome seat; the other would, of course, be the place where children were baptized—but any suggestion that the two objects could in any way be related the one to the other, or that both were doors, would be received with incredulity, if not scorn.

To the ecclesiologist, on the other hand, nothing could be clearer than the purpose which the wisdom of our forefathers had in mind when they placed the font so near the porch.

At the same time we need not scoff at the superficial remarks which we so constantly hear from both the clergy, who might be expected to know better, and the layman, for whom there is perhaps more excuse, since responsibility for this abysmal state of ignorance rests not entirely upon them, but also upon princes and prelates.

It will be evident in the following pages that from the days of Edward VI. the fruits of his father's sacrilege began to be seen in the rejection of many things affecting the use of both porches and fonts.

There was let loose an unholy spirit which caused a wholesale rejection of primitive Catholic doctrine, involving the destruction of many objects connected with the Church's rites. The climax was reached in the days of the Commonwealth, and ever since then banal ignorance of the meaning of liturgical observances, and even of their decent performance, has been tolerated, if not actually encouraged, by many Bishops. Men have been ordained to minister in the English Church with little or no preparation for the priestly functions; and success in passing an examination, too often of a perfunctory character, was frequently thought to be a sufficient qualification for the ministry. The result has been to en-

courage slovenliness in liturgical ministrations, and in some cases to lead to their actual omission.

Porches have a wider use than fonts; they are found attached to secular buildings as well as to churches. Many porches provide stately entrances to manorial and other houses, whilst the charm of a cottage is often enhanced by a similar addition; but in this case it is the church porch only which will be considered.

The general idea of the use of a church porch at the present time is apparently that it is a useful place for wet umbrellas, and, while no word can be raised against so admirable a purpose, it was not the object for which it was originally designed. The uses of a porch were manifold, and we shall follow the development of the structure and the various purposes for which it was erected.

As the porch is the approach to, and actually part of, the entrance to the material fabric of the church, so the font is the structure for the outward circumstances of the baptismal rite, whereby one enters into the spiritual life of the Church. Only those who fully understand the Christian's standpoint can grasp its real purpose, and many nominal Churchmen fail to see any use in the structure more than that which any small vessel would supply. In the corporeal and spiritual access to the Church is found the harmony of this dual subject.

In the second part of this volume we shall see how the font came to be placed immediately within the principal entrance of a parish church; and we shall endeavour to trace its material development according to the art of the period; and we shall see how it retained the principal feature of its earlier form until after the Reformation, unaffected by the change of method in the rite from that practised in the rest of Western Christendom.

Utilitarianism is the aim of the present age, which, occupying the minds of men to an overwhelming degree, too often renders them oblivious to all else. Doctrinal significance, or even beauty, forms no part of their design, and all is sacrificed to the pursuit of mammon. It is sometimes said that of old—in ages when mighty monuments were studies of purposeful art, and no detail was considered too mean for

thoughtful design and manipulation—time and thought were wasted in the indulgence of individual idiosyncrasy, and that much effort was spent in vain production.

The modern craze for utility is, however, far from right in attributing useless aspirations to our forefathers of long ago. Utility was, in their days, the very foundation of all work; any part of a building, any vessel of high service, or any one of those in domestic use, that was beautified and adorned, was so enhanced because of its utility, while the very ornamentation, where possible, was made to expound the use of the object.

A massive stone pinnacle upon a buttress was, for example, not for ornament; it was necessary as a counterpoise to some conflicting thrust, but it was made a beautiful feature, as may be seen on many a porch. The great bowl of a font was not made of that size to accommodate sculpture, but to admit of immersion; nevertheless, it presented a surface on which to work decorative forms, the latter often representing some scene of, or figure alluding to, the regeneration of souls.

In later years we find a very different state of things. In buildings we see great masses of stone erected, not for constructive stability, nor with the object of providing a screen for instructive sculpture, but simply to make an imposing façade which will trumpet forth the wealth of the donor—its columned porticoes, useless though grand, a reversion to the pagan arts of Greece or Rome.

We also find fonts of questionable beauty, erected without a thought of their proper liturgical purpose; often the only provision for the administration of the initial sacrament being a diminutive erection without a drain, or a common earthenware basin placed within the ample bowl of an ancient font.

Baptism frequently came to be looked upon as something which was advisable, otherwise ill-luck would attend the infant, but as a sacrament it was frequently unknown. This led to baptisms in the house, a practice which was encouraged by the Office for Private Baptism in the Prayer-Book of the Church of England; nominally, it was to safeguard the child from cold or contagion, whilst, actually, it was an opportunity for a

social function, for festivities not compatible with a sacred building. From the mansion it passed to the cottage, and so common did private baptisms become that we know of a parish where no baptism had been administered in the church for untold years, and the present vicar is confronted with hostile opposition when insisting that healthy babies should be brought to the church for the sacrament.

A still lower level of selfishness was reached when ornate and costly decoration was lavished on theatres and drinking bars because it attracted custom, and thereby wealth, whilst churches, so long as they had walls, a roof, and a stove, were deemed to answer all requirements.

Once more, amid the glittering greed, spiritual responsibility is again becoming a power; quietly but surely it is becoming visible. The faithful may be fewer in proportion to the population, but they increase; and although the porch is not yet restored to its ancient functions, there is a growing reverence for the fabric of the font as the place for receiving one of the greater sacraments.

Let the font no longer be the vehicle for lavish temporary festival decorations, with lid removed and garbage falling into the bowl, but let it be kept covered, its floral ornament restrained, not hiding the structure, but beautifying it to the honour of the sacrament.

Porches and fonts of ancient workmanship abound throughout the country, and it is only possible to notice comparatively few of them, and to observe characteristic examples; but our object is to follow the development of these structures, and to record the salient features predominating in successive periods as exemplified in our limited examples.

Simple porches of walls and roof, sometimes very massive, well proportioned or otherwise, are scattered all over the land, but these are more frequently found in the north. Exposed to stress of weather, the buildings on the moors and the fells require strength, and delicate sculptures would be shattered and beaten to shapeless forms by the fury of wind-swept storms. In other districts, protected by trees, sometimes secluded and little known, are gems of the purest art.

Of the vast number that remain, despite ruthless Reformation, Rebellion, or modern restoration, it is quite impossible to present more than representative types. At the same time we hope to make it possible for one who enters an ancient church to take a keener interest than heretofore in the story of surviving porches. We shall consider the use of lustral water by the worshippers of old, of marriage before the door of the church, of the blessing of the New Fire on Easter Eve, of the entry of the Palm Procession, of the teaching of the village children, when no schools were provided for humble pupils, and of that wholesome discipline which refused to the sinful admission beyond that porch until he had made his peace with the Almighty.

No wonder that the faithful more fully appreciated the privilege of entrance when their own conduct gave them that right, or debarred them from the service of the altar, than those who know no such denial, but, however enormous their backsliding, can enter as they will to have the sacred mysteries unfolded before their eyes. Spiritual gifts are cheapened to them; they no longer yearn after their attainment; there is nothing to deter them except their own indifference, and desecration finds no place in their vocabulary. The porch has lost its mission.

Of the large number of ancient fonts which remain, scarcely two examples are alike. Just here and there similar work is seen, either done by the one craftsman, or copied by a neighbour; but these are so few that the infinite variety of the rest is more greatly emphasised.

In some districts the same influence may be seen, as in the granite fonts at Cornwall, or the Seven-Sacrament fonts of East Anglia; but each differs from the other in detail, and is thereby invested with greater interest. Only in the case of the leaden fonts of Gloucestershire do we find one pattern turned out in any number, and that is owing to the material, in which many can be multiplied from the same mould.

The pages that treat of the subjects and figures depicted on many fonts may not be of undue proportion if they only succeed in showing how much thought and pains were

bestowed in making the font a means of teaching by pictures the Faith and Practice of the Church. In the sculptures of the Seven Sacraments, Christians, both young and old, learned their privilege and duty; while in the representations of the martyr heroes, they saw examples which might strengthen their faith and encourage them to battle with sin.

The scenes on various fonts—as with the Biblical subjects on Malmesbury Porch—were certainly decorative, but were intended primarily to teach. For the same high purpose the walls were often covered with paintings, and the fabric of the church became a veritable book of Biblical lore and saintly history.

The loss of the uses of the porch are as nothing to the loss of the primitive use of the font. For this the Puritans are generally held responsible, but with much greater truth it might be ascribed to the action of certain Elizabethan prelates. These were the first to introduce, unwittingly, into England the Papal custom of affusion, in place of the primitive practice of immersion which had hitherto obtained. But they did so without the reverential intent which prompted the Roman Curia to make the change, and their influence, coupled with that of the Puritans in the next century—representative the one of slovenliness, and the other of heresy—caused the irregular practice of aspersion, or sprinkling, to be generally adopted.

It is pitiable to think of; those ages of irregular baptisms cannot be rectified; but the use of the basin to-day instead of the font can be stopped; the practice of aspersion still consequent on that use of the basin can be brought to an end.

Aspersion is generally giving way to the restored practice of affusion. Fonts are better studied, and in some churches tanks for submersion have, in recent years, been provided.

The author takes this opportunity to thank many friends who have kindly brought various examples of porches and fonts to his notice, especially Mr. H. G. Harrison, Mr R. Bickersteth, Mr. A. Clark, Mr. T. Walker, Mr. Cyril E. Power, Mr. Laurence Head, Mr. J. T. Pilling, and Miss Mary

Wall. Also to the Rev. C. E. Harris for revising this work, and for his valuable suggestions; and Mr. H. S. King, who kindly read these sheets for the press.

Lately published works to which reference has been made, include 'Early Church Furniture,' by Dr. Cox and Mr. A. Harvey; 'Fonts and Font Covers,' by Mr. Francis Bond; and various articles by Mr. A. C. Fryer.

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ERRATA

Page 18, *for* 'Wraxhall' *read* 'Wraxall.'
Page 63, *for* 'Preston, Norfolk,' *read* 'Preston, Suffolk.'
Page 211, *for* 'Stone Missal' *read* 'Stowe Missal.'
Page 298, *for* 'Loftrees' *read* 'Toftrees.'
Page 303, *for* 'St. Culey' *read* 'St. Cuby.'
Page 312, *for* 'Pyle' *read* 'Pylle.'

PORCHES AND FONTS

LITURGICAL PURPOSES OF THE PORCH

For many of us the earliest and most familiar reference to this subject is to be found in Solomon's Porch in the Temple of Jerusalem; and yet, possibly few would think of it otherwise than as an ornamental appendage to give dignity to the Temple, whereas it served a distinct, though subsidiary, purpose in the worship of the Jews, and had a ritual significance which, in some respects, found its parallel in the porch of a Christian church.

King David contemplated building a house of rest for the Ark of the Covenant, but the Divine prohibition transferred that work to his successor. David gave to Solomon the pattern of the porch and the courts to be built to a palace, which was not for man, but for the Lord God (1 Chron. xxviii. 2, 11, 12).

Twice was the Temple destroyed, and it was the Porch of Solomon in the third Temple, built by Herod, which was hallowed by the footsteps of our Lord (St. John x. 23), and was the scene of the healing of the cripple (Acts iii. 11). From the description of Josephus ('Antiquities,' vii. 3, 19, etc.), and of Tacitus ('Hist.,' v. 12), Solomon's Porch was one of the magnificent and extensive arcaded colonnades, porticoes, or cloisters, which formed part of the outer enclosure.

The porches to Solomon's palace—the House of Lebanon —were two in number; the second was 'a porch for the throne where he might judge, even the Porch of Judgment' (1 Kings vii. 6, 8).

The porch, or gate, of a palace or a city is constantly mentioned in ancient writings as a place for the administration of justice. It was so used in Asia and in Northern Africa; and in the Alhambra Palace of the Moorish Kings of Grenada the Gate of Justice is the principal entrance. Business of various kinds was also transacted in these places, such as the transfer of a right of marriage, involving the conveyance of an estate or dowering a bride.

Notwithstanding the fact that these are Hebrew and pagan examples, it will be seen how such customs influenced the buildings of the Early Church, how justice and business found a home in the porch, notably at Canterbury, and how the name of Solomon's Porch was perpetuated in the north porch of St. Peter's Abbey Church at Westminster because of its great beauty.

In the earlier centuries of the Christian era a court, surrounded by porticoes or open porches, called an atrium, was placed in front of a church. This arrangement is mentioned in the panegyric by Eusebius on the Church of Tyre, built by St. Paulinus, in reading which it must be borne in mind that the plans of these primitive churches placed the altar at the west end and the principal entrance towards the east.

'Raising a large and lofty vestibule, he (Paulinus) extended it towards the rays of the rising sun; presenting even to those standing without the sanctuary a full view of those within, all but turning the eyes of those who are strangers to the faith to contemplate its entrance, so that no one can pass by without being struck in his mind at the recollection of the former desolation and the present wonderful transformation. By this, indeed, he also hoped that the individual thus smitten would be attracted by the very sight and induced to enter.

'On entering within the gates he has not permitted you to enter immediately, with impure and unwashed feet, within the sanctuary, but, leaving an extensive space between the church and the vestibule, he has decorated and enclosed it with four inclined porticoes around, presenting a quadrangular space, with pillars rising on every side. Between these he carried round the frame-latticed railing, rising to a propor-

tioned and suitable height, leaving, however, the middle space open, so that the heavens can be seen and present the splendid sky irradiated by the beams of the sun.

'Here, too, he has placed the symbols of the sacred purifications by providing fountains, built opposite the church, which, by the abundant effusion of their waters, afford the means of cleansing to those that proceed to the inner parts of the sanctuary. This is the first place that receives those who enter, and which at the same time presents to those that need the first introduction both a splendid and a convenient station.

'After passing also this sight he has made open entrances to the church, with many other inner vestibules, by placing again three gates on one side towards the rising sun; of these he constructed the middle one far exceeding those on each side in height and breadth' (Eusebius, 'Hist. Eccl.,' x., c. 4).

From the same author we hear of the atrium and porticoes built by the Emperor to the Church of the Holy Sepulchre:

'Of these porticoes, those which were exterior to the church were supported by columns of great size, while those within these rested on piles of stone, beautifully adorned on the surface' (Eusebius, 'Life of Constantine,' iii., c. 35, 37, 39).

Similar porches of great beauty were erected by Constantine to the Church of the Apostles at Constantinople (*ibid.*, iv., c. 59); the same plan was observed at old St. Peter's at Rome, and, indeed, it formed part of every important church in early times.

Atria of an early date partially remain at St. Cecilia, St. Clemente, and other churches in Rome and elsewhere. The atrium was also known as *paradise*, a name to be remembered in future pages.

As a connecting link in the evolution of the porch we may quote Durandus, the dreaming symboliser of all visible things, who thus, somewhat weakly, speaks of the atrium:

'The open court signifieth Christ, by whom an entrance is administered into the heavenly Jerusalem; this is also called a porch, from *porta*, a "gate," or because it is *aperta*, "open"' ('Rationale,' i., c. 1, § 20).

From the atrium our attention is turned to the narthex,

the vestibule of a church, a porch, or series of porches, in a more restricted sense than the porticoes of the atrium.

The length of the narthex was the whole width of a church, and the name was applied to that part of the building, either just without or within the wall, containing the principal entrance, but always at that part farthest from the altar. According to Du Cange, the narthex was inside monastic churches, and into it the non-professed and the public were admitted; women were also allowed to enter, as in the Galilee at Durham; in the case of secular churches he states that it was outside the building.

It is necessary that we should carefully consider the relation of the narthex to the porch, owing to the conflicting opinions expressed as to the meaning of the word *porticus*, a word frequently used by Anglo-Saxon writers and variously translated. So much depends on the right definition of the word for a true idea of the porch-plan of some of our Saxon churches, and for determining the place of sepulture—among others—of the first Archbishop of Canterbury and the first Christian King of England.

The Venerable Bede tells us that St. Augustine was buried in the north porch of the new monastic church of Sts. Peter and Paul outside Canterbury; and that King Ethelbert was buried in St. Martin's Porch of the same church ('Hist. Eccl.,' ii. 3). He also relates that Tobias, Bishop of Rochester, 'was buried in the porch of St. Paul the Apostle, which he had built *within* the Church of St. Andrew for his own place of burial' (*ibid.*, v. 23). There was a Porch of St. Gregory in St. Peter's, York, where King Edwin's head was deposited after he was slain in battle (*ibid.*, ii. 14, 20); a porch of St. Peter was at Beverley, and we find from King Edgar's Charter to Thorney Abbey that there was a north porch of St. Benedict in that church.

Porticus has been variously defined as 'porch,' 'apse,' 'chapel,' and 'aisle'; but it is to be remembered that St. Augustine came from Rome, the seat of the head of the hierarchy, the Eternal City, in his estimation without equal, whence he had imbibed a knowledge of those ecclesiastical customs which served as patterns for all Christendom. Among these was

the plan of the fabric of the church, so that we may reasonably look for the prototype of these dedicated porches to the metropolis of the West.

We will look, then, to old St. Peter's at Rome for an adequate conception of St. Augustine's ideal church; that is a most excellent model for both the atrium and the narthex, and one which has an especial interest for us as the burial-place of at least two of our Saxon Kings.

The narthex of St. Peter's was external, open to the court through a colonnade, whence admission to the church was gained by five doors. Cædwalla, who left his kingdom of Wessex in order to receive baptism from the Pope, died whilst in his baptismal robes, and was buried, in 689, in the porch of St. Peter's, near the tomb of St. Gregory the Great. This was in the open narthex described above, and the epitaph placed there is recorded by Bede (bk. v., c. 7).

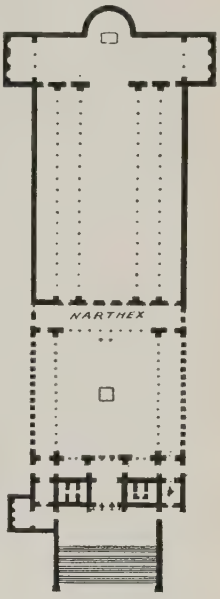


Fig. 1.—*Plan of old St. Peter's, Rome.*

Here is a parallel case to the burials in the porches of Canterbury, and in whatever sense the word *porticus* was used in later times the porches mentioned by Bede undoubtedly referred to various divisions of the narthex.

Foreign mediæval examples of such a narthex or series of porches are found at Jumièges, Neuchâtel, and Périgueux, St. Front. In Burgundy the narthex is distinct, and is quite a national feature; open examples exist at Notre Dame, Dijon; St. Germain Auxerrois, Paris; Autun Cathedral, and Beaune Parish Church. The closed narthex is found in the abbey churches of Tournus and Vézelay; a fine one formerly at Cluny is now destroyed, and that at Venice extends round the north aisle.

No very early example of the outer narthex remains in England; that built by St. Augustine without Canterbury has long since gone, and any other that may have been

erected under the influence of his Italian companions has perished; yet this Latin method of building, of a date anterior to Augustine, may possibly in part be with us in the plan of a Romano-British church unearthed at Silchester, which shows the foundation of a conjectural outer narthex, probably a pentice—that is, with a lean-to roof.

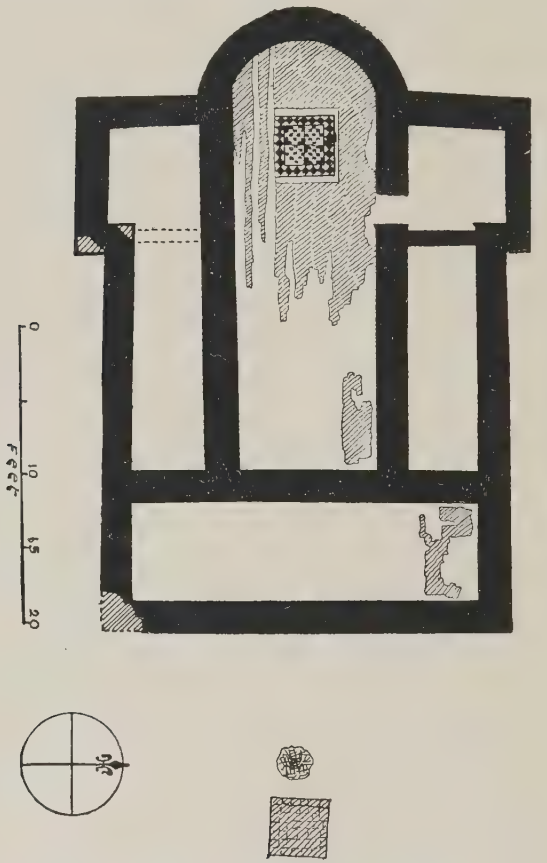


Fig. 2.—Romano-British Church at Silchester.

(The tint indicates remains of original pavement; the mosaic is the site of the altar.)

The Cathedral at Lincoln, built by Remigius, 1067-1092, apparently had an open narthex; this is the only portion extant of the first cathedral, and, although it is now closed in and additions made to the original work, it may be clearly traced. This narthex is marked in black on the plan.

Two later examples of the narthex may be seen at Peterborough Cathedral, and at Snettisham Parish Church, Norfolk. The former consists of three magnificent arches of the Early Pointed Period, being completed before the dedication of the church in 1237. These arches, with their

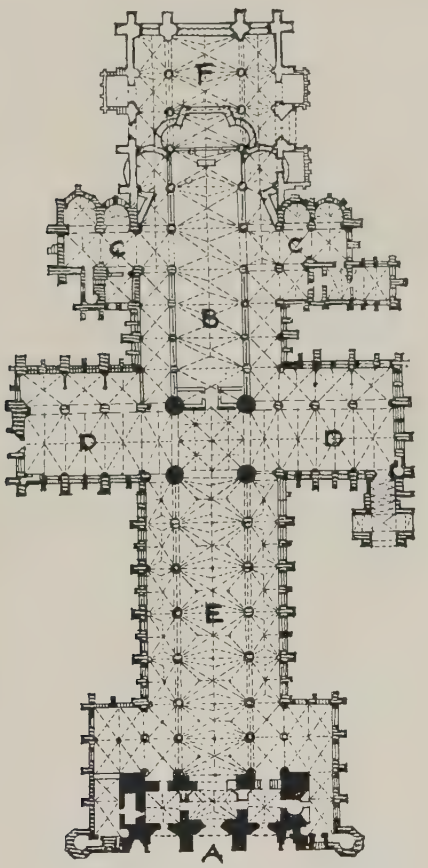


Fig. 3.—*The Narthex, Lincoln Cathedral.*
(Power, 'English Mediæval Architecture.')

gables, rise to the full height of the west front, and the lofty groined vault of the narthex covers a pavement studded with the gravestones of the faithful departed (see p. 115).

Snettisham has a more modest example of the Decorated Period. The narthex is contained between two deep but-

tresses of the west front, projected from the north and south arcades of the nave. The western side of the narthex is an open arcade of three bays, with continuous mouldings and no capitals; but a slender buttress on the western side of each pier supports the otherwise fragile structure. A newel stair gives access to a chamber above, which extends the whole length of the narthex; this is lighted by two small windows, and sundry recesses, or aumbries, are in its eastern wall. It has a lean-to roof immediately beneath a large flamboyant window of six lights.

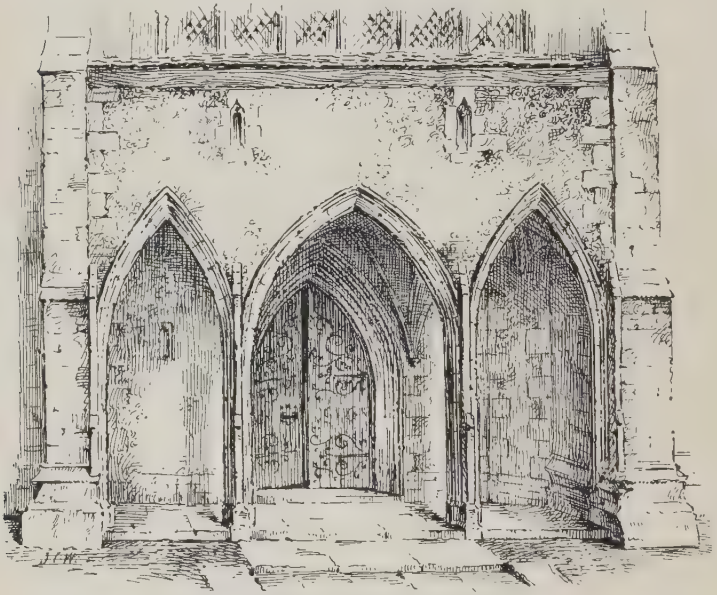


Fig. 4.—Narthex, Snettisham.

Before the alterations were made in the Saxon church at Brixworth, Northants, there was a triple porch, or *internal* narthex; the same has been traced at the abbey churches of Beaulieu and Fountains; but the only existing example in England is at Melbourne Church, Derbyshire.

The oldest work visible at Melbourne is of the eleventh century, but the present building may possibly retain the plan of a far older church on this site.

This narthex is within the church, and is divided into three porches with groined roofs; over it is a chamber or gallery, similar to that described by Richard, the Prior of Hexham Abbey, as formerly existing there, and opening into the church. Access to the apartment above was originally gained by newel stairs in the walls of the two small towers. Reference to the plan of the narthex at Melbourne will demonstrate how closely it corresponds with the description of the early Church of St. Paulinus, Tyre:

'The entrance into the interior narthex in the church of Paulinus was out of the porticoes, or cloisters, before the church, by three inner porches, and as many gates opening out of them.'

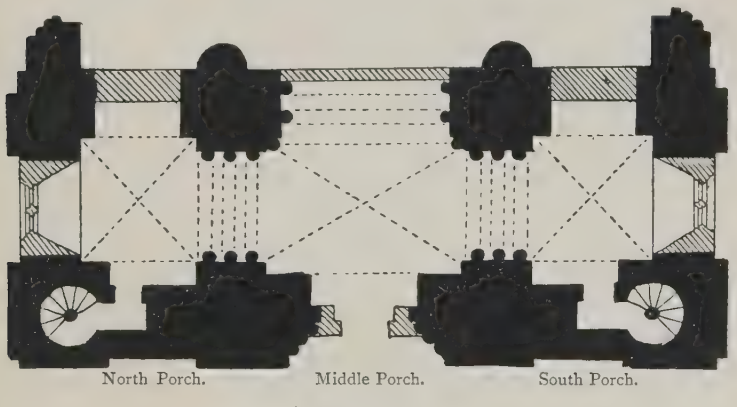


Fig. 5.—Narthex, Melbourne Church.

The above-named Richard, describing his church, says: 'The body of the church was likewise surrounded by pentices and porticoes which, with the most wonderful artifice, were divided above and below by walls and winding stairs . . . many oratories, also, most retired and beautiful, were erected in the porticoes both above and below, with the utmost care and diligence.'

Simeon of Durham supplements this description in his 'History of the Kings,' where he recounts a miracle which took place in 740 with the relics of St. Acca in the 'southern portico' and the 'inner portico' of Hexham Church.

The *porticus* mentioned by these historians of Hexham has

been translated as *apse* and *aisle;* but the language of Richard with his pentices and porticoes would rather seem to indicate the porches and rooms above them. We know that a common form of roof to an outer narthex was a pentice, as seen at Snettisham and on the Treves Tablet; and it is probable that he cannot here be alluding to apsidal chapels, such as are seen in the triforium of Gloucester Cathedral. Certainly there was an upper storey at Hexham, and the description of Simeon harmonises with the chambers over the porches of the narthex, as at old St. Peter's, Snettisham, Melbourne, and in the representation of a basilica on the Treves Tablet. A chamber over the porch was the recognised place for the instruction of the catechumens, at least from the time of the Council in Trullo.

The fact of altars being built in porches, as at Canterbury (p. 34), and in chambers over the porches, as at Hexham, and dedicated to some certain saint, is so foreign to the later conditions of English porches, that it probably led to a strained rendering of the word, in order to make it harmonise with those sites on which it is known altars were erected.

We may, then, conclude that the *porticus* of early authors was the porch of a church, that the narthex was a series of three porches laterally open one to another, and that it contained three doors of entrance to the church; from which the triple doorways in the western façade of many of our cathedrals and greater churches are a survival. There is, however, apparently no authority for the statement that the middle door was for the entrance of the clerics, the south for the laymen, and the north for the women.

In later times the origin of words was sometimes forgotten and terms were misused, so that we find the name of *porch* loosely applied to different parts of the church.

It was used to indicate a chapel or chantry:

'John Trollop by his will, A.D. 1522, bequeathed his body to be buried in the church of Kellowe "in my porch of or Ladye, there betwixt my wife there and altar ende"' ('Wills and Inventories,' Surtees Soc., p. 135).

It was applied to an aisle:

'Antoine Milford by will 1572 directed his body "to be

honestly and comely buried in the north porch of the parish church of Pontiland where my father was buried, or else in the choir or chancel"' ('Wills and Inventories,' Surtees Soc., p. 373).

The transepts were called porches at Norton, County Durham:

'In 1635 an allotment of seats was made in Norton Church, when the north transept, called "Blackiston Porch," was assigned to the servants and tenants of the Davidson family. "As for menservants which cannot read we appoynt them for to sitt in the south porch, called by the name of 'Pettie Porch.'"'

The 'Blackiston Porch' contains numerous memorials of the lord of Blackiston. It is built of very small squared stones, with quoins of long and short work.

All these instances of the misuse of the term, it will be noted, are of the sixteenth century and after.

DISCIPLINE

In the Early Church, discipline was rigidly enforced, especially after the rise of the Novatian heresy in the third century, and none were allowed within the church during the Mass of the Faithful except those who were baptized, nor, indeed, in the body of the church at any of the services.

The catechumens, or those preparing for baptism, and those undergoing penance occupied the narthex during the Mass of the Catechumens, when they were dismissed by a deacon before the strictly liturgical worship began.

Even during this earlier portion of the Mass the position of the penitents in the narthex depended on the stage to which they had attained: these were generally of three grades, but some canonists subdivide them. It is not, however, necessary to our present subject to consider this in greater detail.

In mediæval England the same principle was observed in a modified form by the performance of the first part of the Baptismal Service, and by the reconciliation of penitents on Maundy Thursday within the porch.

Penitents, after being signed with the holy ashes on Ash Wednesday, were solemnly ejected from the church to the sentence 'In the sweat of thy face,' etc. On the morning of Maundy Thursday—Shrift Thursday—the penitents assembled in the porch before Mass to receive absolution. A touch of the discipline rod upon the head was given to each individual penitent by the priest, thus indicating their acceptance of the penance and their reconciliation, and as again numbering them in the company of the faithful and making them participants in the sacred mysteries.

BAPTISM

Originally baptism was administered by the river-side, at holy wells, or in separate buildings, and the earliest known reference to the presence of a font in the narthex, or porch, is by St. Gregory of Tours in the sixth century (bk. ii., c. 21). In the Greek Church the font retains this position within the inner narthex.

At what period the font was moved from the porch to a place within the door of the church can only be surmised, but it was probably when the narthex gave place to the smaller porch abutting on the side of a church. Whenever this may have been, the porch of the church has not lost its ancient place in the rite of baptism, except in the Church of England since the time of Edward VI.

Adult baptism being almost unknown in a country which had for centuries held the Catholic Faith, the candidates were generally infants; these were brought to the church porch by their sponsors and there received by the priest, breathed upon, and salt administered before entering the church. Thus, like the catechumens of mature age in the early centuries, their first station was the porch.

Provision for a font within a porch is possibly seen in the lateral porches of the recovered Saxon church at Bradford-on-Avon, where the outer doorway is not centred, but is towards the western side, leaving greater space on the eastern side, in which a font or an altar could be placed.

PURIFICATION

The Churching of Women was formerly in the porch, until the priest led the woman into the church, saying. 'Come into the temple of God. Adore the Son of the Blessed Virgin Mary, Who has given thee fruitfulness in child-bearing.'

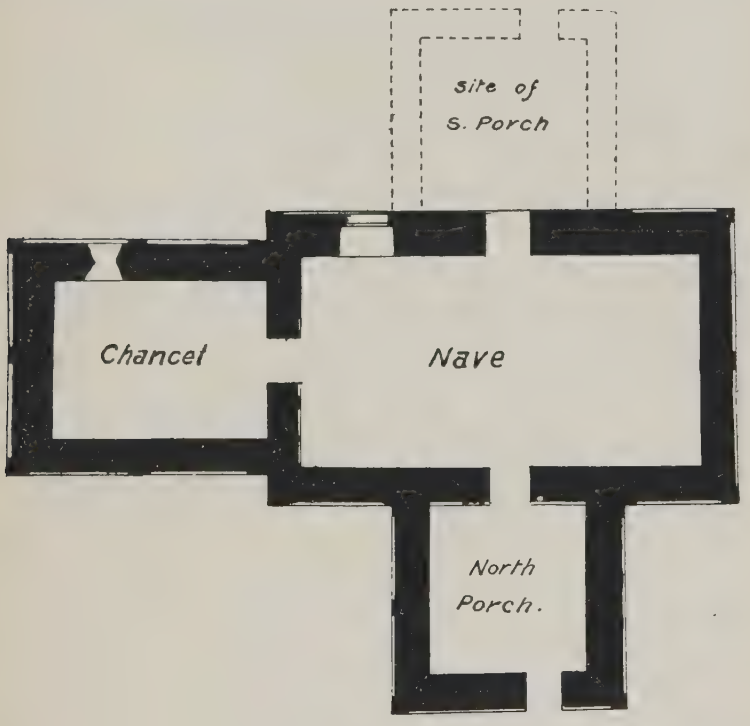


Fig. 6.—Bradford-on-Avon.

In the Inventory of Great St. Mary's, Cambridge, is—

'Item, a clothe of tappestery werk for chirching of wifes, lyned with canvas, in ecclesia.'

MARRIAGE

When marriage received the Church's benediction it was understood as *in facie ecclesiæ*, and the rite was performed in the porch.

In the Instructions to Parish Priests we read:

> 'Then let them come and witness bring
> To stand by at their wedding;
> So openly at the church door
> Let them either wed the other.'

Chaucer, also, in the prologue to the Wife of Bath's Tale, makes that worthy say:

> 'Husbondes at chirche dore have I had five.'

In placing this ceremony in the porch is seen the old idea that it was the appropriate place for business transactions. Here the bridegroom laid gold, silver, and a ring upon the open office-book then held in the priest's hand; it was a survival of the earnest money, or *arrhæ*, paid to clinch the bargain when wives were obtained by purchase.

It was also the place where the dowry was defined, and Selden maintains that only in front and at the door of the church could the marriage dower have been lawfully assigned ('Uxor Hebraica').

Robert Fitz Roger, in the 6th Edward I., entered into an engagement with Robert de Tybetot, to marry, within a limited time, John his son and heir to Hawisia, the daughter of the said Robert de Tybetot, to endow her at the church door on her wedding day with lands amounting to the value of one hundred pounds per annum (Bridges, 'History of Northamptonshire').

From this custom a bridal dowry was known as *Dos ad ostium Ecclesiæ*.

It was one of the gibes of the Puritans that 'the Pride of the Clergy and the Bigotry of the Laity were such that both rich and poor were married at the Church Doors.'

It would seem that this custom prevailed so late as the eve of the Commonwealth, for marriage in the porch is clearly

inferred by Robert Herrick in his poem, entitled 'Hesperides,' published in 1648:

'*The Entertainment; or* Porch Verse *at the Marriage of Mr. Henry Northly and the most witty Mrs. Lettice Yard.*

'Welcome! but yet no entrance till we blesse
First you, then you, and both for white successe:
Profane no Porch, young Man and Maid, for fear
Ye wrong the Threshold—God that keeps peace here:
Please him and then all good Luck will betide
You the brisk Bridegroom, you the dainty Bride.'

After the nuptial benediction they entered the church for the celebration of the Mass of the Holy Trinity.

The southern entrance of Norwich Cathedral has the espousals sculptured in stone, and Mr. Bloxam says that the boss in the vault of some porches is decorated by a true-lover's knot, in allusion to the ceremony of which it was a silent witness.

Muscatel and sop was formerly the first food partaken after a wedding, and that within the precincts of the church. Marriage, as a sacrament, was celebrated fasting; but no such reason prompted the survival of that custom in debased form as was observed towards the end of the nineteenth century at Whitburn, Durham, where the bride and groom married in that church were served with *hot-pots* in the porch. This beverage was a steaming compound of brandy, ale, sugar, eggs, and spices.

BURIALS

Intermural burial was not permitted until 658, when the Council of Nantes conceded that honour to the illustrious dead, and then it was restricted to the porch.

In our description of the narthex (p. 5) we have seen how some of our Saxon Kings found sepulture in the porch of St. Peter's at Rome; how St. Augustine and his immediate successors were buried in the north porch of the Church of Sts. Peter and Paul at Canterbury, and that King Ethelbert and his Queen were interred in St. Martin's Porch of the same church, in the same way as at Constantinople, where,

as St. Chrysostom says, Arcadius, Theodosius, and Constantine were buried—'like the doorkeeper and chamberlain of the Fisherman of Galilee.'

A previous notice of this custom was mentioned as evidence to determine the use of the word *porticus*. We now consider it as one of the purposes of the porch. For many ages did the honoured dead receive sepulture within the porch, long after interments were permitted inside the church, and innumerable instances of the desire to be buried there might be cited from extant wills of mediæval times. A few examples will suffice to illustrate this ambition:

ASHURST.—'To be buried in the churche porche of Ayshurste, A.D. 1524. Sir Martin Crystofer, rector.'

AYLESFORD.—'To be bereid in the church poorche by my husbande. Marion Aston, wydow, 1501.'

'To be buried in the porche. Bread to be given on good friday for ever. Robert Mardall, 1545.'

BURHAM.—'To be buried in the church porche of Borowham. Thomes a Dene, 1516.'

HIGH HALSTOW.—'To be buried in the churche porche of Halsto & vjs. viij*d*. to the pauying of the same porche & yf it will not do it I will xl*d*. more to have it well don. Robert Luddesdon, 1531.'

Lateral tombs remain in the porch of Chichester Cathedral and the Galilee Porch of Lincoln Cathedral; many others may be seen in similar positions in parish churches. An elaborate example is seen at Orpington, Kent, where a large canopied tomb of the fourteenth century occupies the whole northern side of the large western porch. No inscription remains to tell us who was buried there, but the testamentary documents of the county supply that which is lacking on the monument, and from this source it is found that Nicholas, the rector, was buried in the porch he had built:

'Corpus meum ad sepeliendum in porticu ecclesie predicte per me de novo constructo et volo quod bulla indulgencie meo corpori alligatur. Nicholas, rector, 1 Aug. 1370.'

Although it may now be impossible to verify the tombs, it would seem that some of the builders of porches desired sepulture within the shelter of their work. Thus the porch of

St. Peter Hungate, Norwich, was built by Nicholas Ingram, a mercer of that town, who was buried in it A.D. 1497. The same desire was followed in both the porches at Coventry: 'In ambabus porticibus Coventriæ jacent ædificatores loci præcellentissimi conjuges' ('Monast. Angl.,' i. 302).

Possibly the lateral stone benches found in very many porches may have originated as a protecting cover to monuments in this position, to preserve the incised or sculptured coffin-lids, or effigies in low-relief, such as those of the early abbots which lie in the cloisters beneath the bench table of Westminster Abbey.

Certain recesses above the arcading in the porch at Ely Cathedral are supposed to have been used as charnels, as was done in various churches in France, where they are fenced in with iron grilles.

PALM SUNDAY

In the procession of palms, which preceded the Mass of Palm Sunday, the two bodies of worshippers—the clergy with the Blessed Sacrament, and the parishioners—which had met and joined at the churchyard cross, together approached the church, where a boy, vested in amice and girded alb—for this occasion called 'the angel' or 'the prophet'—was stationed in an elevated position, or gallery, whence he cast flowers and singing-cakes among the children in addition to his appointed part in the service.

At the station here made within the porch, the shrine which was being carried in procession—if the church possessed one—was held aloft by its bearers while all the people passed beneath it, and entered the church.

This ceremony was conducted in an elaborate manner at Salisbury Cathedral, as may be followed in the rubrics of the Missal, and is pictured in the Processionale; while parish churches observed it according to their ability. Many an entry is to be found in the Churchwardens' Accounts of various churches enumerating the disbursements for the flowers and for the reward of him who took the part of the angel.

In certain porches are the remains, or traces, of galleries which are supposed to have been used in the Palm Sunday ceremonies. In the south porch at Weston-in-Gordano, Somerset, a narrow flight of steps on the east side leads up to a small gallery extending along the north side of the porch. The moulded beams of the floor alone remain, and from them it is seen that the gallery was 9 feet 9 inches long, and 2 feet 10 inches wide.

At Clapton-in-Gordano, in the same county, a projection on the north side of the porch, and a doorway, now filled up, shows the position of a former gallery.

Wraxhall Church, also in Somerset, has a projection on each side of the interior of the porch, against the wall of the church, which contains a staircase, apparently leading to a gallery over the door.

In the large fifteenth-century porch of Caldicot Church, Monmouthshire, is structural evidence that a gallery formerly extended over the door, to which access was gained by a flight of steps in the east wall of the porch; and traces of a similar gallery are in the porch of the church at Castle Martin, Pembrokeshire.

Where there was no permanent gallery a temporary one was constructed such as recorded in the Churchwardens' Accounts of St. Mary-at-Hill, London, in the year 1493:

> 'For settyng up the frame over the porch on Palme Sonday Eve, vj*d.*'

And at St. Andrew Hubbard, East Cheap, London:

> 1480-2. 'Item, paid for a frame and workmanshippe over the chirch dore fo palm sundaye, vij*d.*'
>
> 1492-3. 'Item, paid for a leddyr for the Churche porche on palme sonday, x*d.*'

No doubt traces of similar galleries have been removed from many restored porches, brackets or beams for which no use was seen, and thus landmarks of ancient observances have perished. Other remains probably exist in porches which have not been entrusted to the hand of the restorer, especially in districts remote from frequented highways.

Possibly these galleries may also have been utilised for the performance of Miracle Plays, or Mysteries; though movable stages appear to have been generally used for this purpose.

HOLY WATER

A feature in the arrangements of the Early Church which had its counterpart—to a limited extent—in the mediæval Church, and of which many monuments remain, was a structure to contain lustral water.

The use of holy water no doubt had its origin in the ritual washings under the Levitical law (*cf.* Num. xix. and Ezek. xxxvi. 25), which were also common in many heathen rites. The dusty conditions of an Eastern climate, the mode of dress, and the method of partaking food, rendered such manual cleansings imperative before engaging in sacred exercises.

In the midst of the court of the atrium of an ancient basilica church was a fountain. This was provided in both the East and the West, and was used for ablutions, or ceremonial washings, before entering the consecrated building; the external purity being symbolical of the cleanness of the heart necessary for an acceptable approach to God.

The earliest notice of its Christian use is by Eusebius, in his description of the church erected by Paulinus at Tyre, where he speaks of fountains being placed as symbols of perfection in the middle of the forecourt ('Hist. Eccl.,' x. 4).

In the atrium of St. Peter's at Rome the fountain was covered by a dome of brass supported on four columns, adorned with marbles and mosaics by Symmachus (Paulinus, 'Ep.,' xiii., p. 73) (see plan, p. 5).

In the East a fountain is always found close to the catholicon, or principal church, generally at the west end. It was formerly used for ablutions, and it is now the place for the blessing of water at Epiphany and on the first day of each month.

The phiale, as it is called in the Eastern Church, is frequently a thing of great beauty. One in the court of the monastery of Vatopedi, on Mount Athos, dedicated to

St. John the Baptist, has the dome supported by a double row of white marble columns connected by a carved parapet of the same material; and under the dome is a large marble basin.

That at the Laura, on the same mount, is a white marble basin which, together with its pedestal, is carved from one block of stone. The sculptured parapet and columns are also of marble; the latter support round arches and are surmounted by a cupola. Within this erection is a fountain of metal gilt.

On the phiale of St. Sophia at Constantinople was the following palindrome inscription, which reads the same either forwards or backwards:

ΝΙΨΟΝ ΑΝΟΜΗΜΑ ΜΗ ΜΟΝΑΝ ΟΨΙΝ

Cleanse the sin, not the face only.

It is one of twenty-seven palindromes composed by Leo the Philosopher, the Greek Emperor 886-911; and is noteworthy as having been reproduced on many English fonts, ancient and modern, and on a few font covers.

We have no evidence that these fountains were constructed in Britain after the Romano-British Period; but the one example unearthed at Silchester leaves no doubt that the Christianised Romans did provide a fountain similar to those they had seen in their own country.

About eleven feet to the east of the narthex in the Silchester plan is a tiled foundation, four feet square, which is supposed to mark the site of the fountain, and a shallow pit close by was possibly a drain for the water; both of these are set in a flint pavement (see Fig. 6).

Such conditions are changed, and lustral water came to be used in a more restricted and purely spiritual sense as typical of an inward cleansing.

For the fountain in the forecourt was substituted a sculptured basin near the door of a church, and the stoup, or stock, containing the holy water was generally part of the furniture of a porch; when not in the porch it would be just within the church.

Stoups were usually constructed at the right-hand side of the door on entering the church, frequently in the angle made by the junction of the porch with the church wall, a niche being cut in the wall and a basin hollowed in the bottom. This is seen at Great Yeldham, Essex, where the front of the stoup has a simple decoration. At St. Levan, Cornwall, a small trough is fixed into a niche. Sometimes stoups possessed architectural features of the period in which they were made, and were built from the ground; at Broughton Astley, Leicestershire, the south porch has a Norman stoup; a cushion capital, hollowed, forms the basin, which is supported by a shaft decorated with chevron moulding. Another at Harlton, Cambridgeshire, has a bowl fluted on the inside; half of it is sunk into an angle niche,

Fig. 7.—Stoup, Great Yeldham.

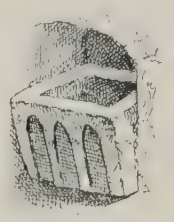


Fig. 8.—Stoup, St. Levan, Cornwall.

and the projecting part is half of a hexagon; this is supported by three slender shafts on a round base, raised upon a square stone to bring it to a convenient height and to guard the sculptured part from contact with the boots of the faithful; this is of the thirteenth century. An elaborate example of the next century is in the south porch of Caldecote Church, Cambridgeshire, where a lofty and beautifully sculptured canopy rises above the basin. At Pylle, Somerset, the basin is lined with lead. A solid block of stone, with a hollowed basin at the top, is sometimes found built in the angle of the porch, as in the fifteenth-century example at Wootton Courtney, Somerset; while at Linton, Cambridgeshire, a great mortar for use as a stoup is set in a large pointed cavity in the west wall of the north porch.

Occasionally the stoup is seen on the left-hand side of the

door; this is the case at Crowle, Worcestershire, but it is rarely found in such a position, though sometimes one is on each side, as at Irthlingborough, Northants.

In some instances the stoup forms part of the design outside the doorway of the porch, as in the Notyngham Porch on the north side of St. Mary's Church, Bury St. Edmunds (see Fig. 68). The same is found in the south porch at St. Nicholas, East Dereham, Norfolk, where water for the two stoups would be obtained from the Holy Well of St. Withburga, situated in the churchyard near the west end of the church.

St. Withburga, one of the daughters of the East Anglian King, Anna, founded a religious house for women on this site, and was laid to rest in the churchyard in 743. About fifty years later her body was translated into the church, when, it was said, a spring of most pure water welled forth from the grave. From so sacred a source the water was already holy, and needed no blessing when poured into the stoups at the doorway.

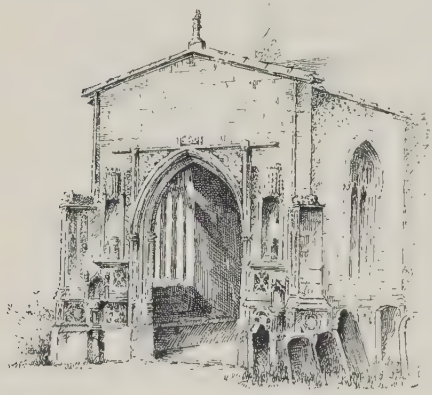


Fig. 9.—East Dereham.

This porch, which protects a door of early Transitional character, was erected—but never finished—by Roger Boton and Margaret, his wife, about 1500, whose names may be traced on the front. Like many other structures in East Anglia, it is of stone and flint. The gable of the south front takes the same angle as the low-pitched roof, and is surmounted by a weathering of stone representing overlapping tiles; the apex has a foliated pinnacle in place of the more usual cross. The doorway is lofty, with a high arch, the arch and mouldings partaking of the character of the Decorated rather than the Perpendicular style; the jambs

contain twin shafts stilted on a plinth, with small foliated capitals. The square label is of extraordinary form, consisting of triangular mouldings; one rises from the capital of the outer shaft on each side perpendicularly until it meets a horizontal, a small boss covering the juncture. The horizontal moulding does not extend the full width of the porch, but is bevelled off after covering the niches beneath it on each side. Above this moulding the base for a niche remains, otherwise the surface is of plain stone, retaining its unfinished appearance. At each side is a canopied niche above two panels of inlaid flint; the upper panel is divided by a St. Andrew's Cross in stone, the lower, circular, containing an escutcheon within a quatrefoil. An angle buttress at each side has a flint-worked panel with a shield in the base, and the sides contain two flint panels apiece with flat fretted stone crocketed canopies; the fronts of the buttresses are plain, never having been panelled as was the evident intention. The buttresses rise to a little over half the height of the porch and terminate in flat tops with projecting mouldings, each being surmounted by a lion couchant. Where the buttress joins the front a perpendicular keeled moulding rises to the parapet, part of the original, but unfinished scheme of decoration.

In the obtuse angles formed by the buttresses and the front of the porch are the holy-water stoups. On a stilted base each one has a delicately panelled semi-hexagonal shaft supporting the bowl; the latter are badly mutilated, as also are the ogee canopies and tabernacle work which formerly rose above them.

The sides of the porch are of flint above a stone plinth divided into squares of flint set in quatrefoils around escutcheons, each side being pierced by a window of three lights with good tracery in the heads.

A single external stoup is in the angle of the wall and the buttress on the right-hand side of the brick Perpendicular porch of the church at Castle Hedingham, Essex.

Churchwardens' Accounts supply us with numerous instances of the provision of stoups for the porch; in an

Inventory of Ancient Church Goods (Bloxam's 'Principles,' p. 101) we read:

> 'A stope of lede for the holy water at the church doore.'

In the books of St. Lawrence, Hawkhurst, we find:

> '1548-9. Itm. for a holly water stop of stone of George Afford, xij*d*.
> 'Itm. of John Eston for a holy water stopp of stone and ij streiners, xij*d*.
> 'Itm. of Whitehed for a streiner staffe, ij*d*.
> '1500-1. Pd for a holi water styck, j*d*.'

From these entries it would appear that lead was sometimes used in the construction of stoups as well as stone, but one example, at Pylle, has to our knowledge survived the troublous times of Henry VIII., Edward VI., and the Commonwealth.

Fig. 10.—*Stoup and Pedestal, Newington, Kent.*

The strainer, mentioned above, with the strainer-staff or the holy-water stick, formed the sprinkler with which one would be aspersed by another. In modern times these are used within the church, but it is obvious that in mediæval days it was—at least, sometimes—used at the church door. This is confirmed by an entry in the account-books of Wigtoft, Lincolnshire, where the churchwardens provided 'a chain of iron with a holy-water stick at the south door.' To this purpose may be assigned a block of stone which forms a shelf in front of the stoup in Newington Church porch, Kent, upon which the sprinkler might be laid ready for the use of the congregation.

Amongst those things destroyed in Gretford Church, in 1566, we read:

> 'A hallie water stocke of stone at the church dore with a sprinckle of a stick.'

THE NEW FIRE

In the ninth or tenth century all the ceremonies of the Paschal Vigil, which were more anciently proceeded with throughout the night, constituting an all-night vigil, were observed at an earlier hour and celebrated after noon on Holy Saturday; and although the words *in hac nocte* continued to be used, the service has come to be of the Eve instead of the Vigil, as formerly understood.

This long service commenced after all fires on the hearth, or burning wicks, were extinguished both in church and in the home.

Clergy and lay clerks, one carrying a three-branch taper and another the empty thurible, proceeded to the porch outside the church door, reciting the 27th Psalm, for the production of the new fire, which was a type of the Resurrection. The extinction of the lamps signified the abrogation of the Old Law and the new light was symbolical of the New Covenant of Christ, Who was the Light of the world.

The fire was obtained either by a burning glass direct from the sun, or by striking a flint and steel; the former obtained in Germany, and the latter appears to have been more common in England. By one of these two methods a brazier of charcoal was kindled, the latter having been provided by the churchwardens—

> 'Paid for a strype of charcole for the hallowed fyer, v*d.*'
> (St. Martin's, Leicester).

When the new fire had been lighted and blessed, the thurible filled with the live coal, the triple taper lighted, and the five grains of incense blessed for the Paschal Candle, the procession returned into the church for the continuance of the various ceremonies, singing the beautiful hymn *Inventor rutili Dux bone luminis.*

The people lighted the candles they had brought with them from the new fire, wherewith to rekindle the fires and lamps at home.

This rite appears to have been of Celtic origin, and carried into Germany by the missionaries from Britain; and it is recorded in the Book of Armagh, 'Life of St. Patrick,' of the seventh century, how the Apostle of Ireland lighted a fire for the Vigil of Easter on the Plain of Mis, in defiance of the edict of King Loigaire. The custom was certainly unknown in the Roman Use in the time of Pope *Z*acharias —741 to 752—as we gather from his letters to St. Boniface, and when it was adopted, an old light in a lamp that had been hidden on Good Friday was brought forth.

The ceremony was supposed to be observed without the walls of the church, and wherever a porch was provided the rite was there enacted; if no such structure existed it was permissible to kindle the new fire near the door.

One instance of a fireplace in a porch is at Crostwick Church, Norfolk, which was possibly made for this purpose.

OTHER USES OF THE PORCH

We have hitherto dealt with the liturgical uses of the porch and the part it served in religious rites; and when the porch was required for other purposes, although non-liturgical and affecting the secular life, the teaching of the Church and her influence were brought to bear upon them.

FOUNDLINGS

When inhuman parents forsook their children, either on the grounds of illegitimacy or of poverty, they knew that the Church practised the charity which she taught, and the babes were generally left in the porch. The 51st Canon of the Council of Arles, held in the year 451, required those who adopted these infants to place in the priest's hands a written statement of the sex of the child, with the time and place of its discovery.

Efforts were also made to safeguard the foundlings by the Council of Vaison; complaints were there made that the children were exposed to dogs, and, to allay scandal, a canon was passed, requiring the priest to announce the name of the adopter of the infant from the altar on Sundays.

SANCTUARY

The privilege or right of sanctuary, the taking refuge in a church by a malefactor or accused person, was first granted by the Emperors Honorius and Theodosius in 392, and in the seventh century this was known as 'The Church's Peace.'

In days when the country was not policed, as is now the case, it was a common and natural practice for an injured person or his friends to take the law into his or their own hands and summarily avenge the injury.

Possibly the injury was accidental, and the incensed avenger, in the heat of passion, would perhaps visit his wrath on the miscreant in undue proportion. Should the accused be guilty of the offence with which he was charged, yet might the punishment meted out to him be excessive; in addition to this there was the fundamental principle of authoritative justice to be upheld.

Thus, if an offender took sanctuary or reached the sacred precincts, he was safe from his assailants for the immediate present, not to escape justice, but to receive the Church's protection until he could be brought to trial by the justices of the Crown or his feudal lord invested with limited judicial power.

In 693 King Ina of Wessex recognised the immunity of sanctuary, and in 876 King Alfred the Great assigned the 'Peace' to every church consecrated by a bishop, but limited it to seven nights. Other canons were frequently promulgated dealing with the inviolability of sanctuary.

A great deal might be written on the privilege of sanctuary, the area it embraced in various localities, and its abuses, especially in post-Reformation times. The subject, however, is only noticed here so far as it affects the porch.

The Council of the Province of Cashell, held at Limerick in 1453, in its 84th Canon declared that the church porch enjoys the same immunity as the church itself, whether it be consecrated or not.

Although we only find the porch mentioned in the fifteenth century as included in this privilege, it was no new institution, for Edward the Confessor decreed that wheresoever an accused or guilty person shall fly to a church for protection, from the moment he touches the threshold of the church let him be on no account seized by his pursuers.

St. Cuthbert was considered of peculiar sanctity, and the power and influence of his reputation was of extraordinary extent; it weighed greatly in many national events, but, not to stray into other questions, we may see how it emphasised the privilege of sanctuary in the precincts of his shrine at Durham.

Many are the cases on record of the invocation of the 'Peace' of St. Cuthbert. The first instance known occurred

during the episcopate of Cynewulf, 740-748, and the last to be recorded was in 1524. The Register of the Sanctuary for sixty years is extant, from 1464 to 1524, and contains particulars of 330 fugitives.

The procedure observed when sanctuary was claimed is best described in the 'Rites of Durham,' as follows:

'In the old tyme longe before the house of Durham was supprest, the Abey Church, and all the Church yard, and all the circuyte therof, was a SAUNCTUARIE, for all manner of men that had done or commytted any gret offence, as killing of a man in his own defence, or any prisoners had broken out of prison and fled to the said church dore, and knocking and rapping at yt to have yt opened, there was certen men that dyd lie alwaies in two chambers over the said north church dour, for the same purpose that when any such offenders dyd come, and knocke, streight waie they were letten in, at any houre of the nyght, and dyd rynne streight waie to the Galleley Bell and tould it, to th' intent any man that hard it might knowe that there was som man that had taken Saunctuarie. And when the Prior had intelligence therof, then he dyd send word, and commanding them that they should keape themselves within the Saunctuarij, that is to saie within the Church and church yard; and every one of them to have a gowne of blacke cloth maid with a cross of yeallowe cloth, called Sancte Cuthbert's cross, sett on his lefte shoulder of his arme, to th' intent that every one might se that there was such a frelige graunted by God and Sancte Cuthbert, for every such offender to flie unto for succour and safegard of there lyves, unto such tyme as they might obteyne their Prince's pardone, and that thei should lie within the Church or Saunctuarij in a GRATE, which grate ys remayninge and standing still to this daie, being maid onlie for the same purpose, standing and adjoining unto the Gallelei dore on the south syde, and likewise they had meite, drinke, and bedding, and other necessaries of the House cost and charg, for 37 daies, as was meite for such offenders, unto such tyme as the Prior and the Covent could gett theme conveyed out of the dioces. This freedom was confirmed not onely by king Guthrid but also by king Alured.'

The north door, at which fugitives applied, retains the ancient knocker, of which mention is made by the monk Reginald in the twelfth century; and traces of the chambers above, from which the janitors issued at the resounding blows, may still be seen. The knocker is a grotesque head of bronze, with a ring hanging from its mouth. The hollows for the eyes evidently contained crystals or stones of sorts originally, as metal claws to grip them in position remain within the sockets.

Originally this north porch was a Norman doorway of four orders, with detached shafts; in its present form it is the work of Wyatt—an ame that explains the imitation Norman capitals with classical flutings, the two broad hollow mouldings, the harsh details of the ogee hood-moulding, and the debased turrets and pinnacles.

Fig. 11.—*Knocker of Sanctuary Door, Durham.*

The inner side of the doorway of two orders, with carved capitals and arch mouldings of the chevron, lozenge, and zoomorphic figures, is original work.

We have come across many iron rings in the ancient doors of churches, and very often they are called Sanctuary Knockers by the people of the locality. This was so a few years ago at Lastingham, where, as with the majority of similar rings, it is no more than the mediæval handle of the door.

ADMINISTRATION OF JUSTICE

Whilst dealing with the porch as a judicial court, other names and terms inseparable from the subject would best be prefatorily considered—the Parvise and the Galilee.

The Parvise.—This name is frequently applied to the room often found over the porch, and, although antiquaries have

in general discarded its use, there remains sufficient doubt to warrant further consideration of the name. The application of the word, by a gradual process, has diminished from the original open area and become more restricted in its application. The word is undoubtedly derived from 'Paradise,' a name given to the cloistered atrium of the earlier forecourt of a church (p. 3), and to the narthex (Hofmann, 'Lexicon Univ.'

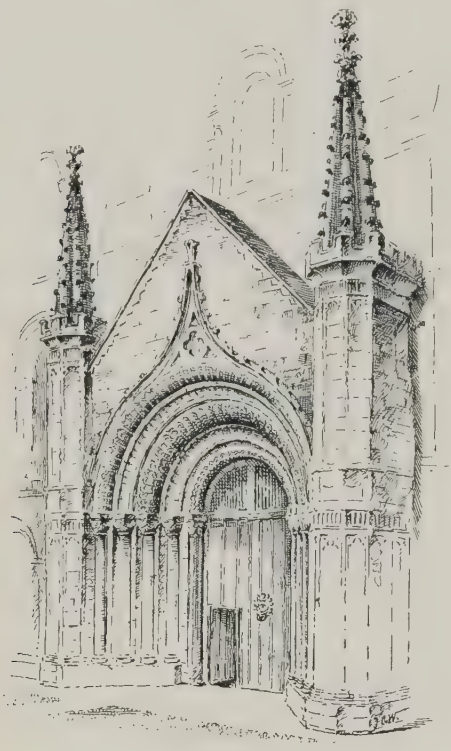


Fig. 12.—*North Porch, Durham.*

q.v.), which, in the former sense, long survived in England in the Friars' cloister garth at Oxford, and retained in 'Paradise Street.'

The French form, *parvis*, is still used among that people to denote the open space—sometimes enclosed and occasionally slightly elevated—in front of a cathedral, either before the west front or a transept, over which space clerical jurisdiction extended.

At Rouen the *parvis* is before the north transept; at Notre Dame, Paris, and at Rheims it was before the west front and enclosed by a low wall, while at Amiens and Lisieux the raised platform remains.

Upon this place delinquent clerks were exposed to the public gaze, and open penances were performed; it was also used for the exposition of relics and for the assembly of people when public benediction was bestowed from a gallery above the portals.

In Germany, both at Herford and Paderborn, the beautiful south porches are called 'Paradise.'

In England we find Dugdale mentions the 'Pervyse of Pawles' in London, which Hoveden says was the western part of the close. In monastic and parish churches the term 'parvise' appears to have been used indiscriminately to denote both the open porch and the room above it, for where such existed it formed part of, and was included in, the term 'porch.'

The 'Galilee' was a structure of larger extent and of greater importance than is ordinarily understood by a 'porch,' although of the same character and for the same purpose. It was sometimes used as a chapel, but that is not inconsistent with the early use of porches.

Foreign examples of such glorified porches are seen at Upsala and Braisne, and at Vezelay the thirteenth-century porch of two bays has aisles and lateral galleries, with a tribune for an altar over the minster door.

Some of the English examples, however, are unsurpassed for their beauty and interest. The Galilee forms a large western porch to the cathedrals of Ely and Chichester. It is an ante-chapel at Durham and Glastonbury; it is on the west side of the south transept at Lincoln, and the name was applied to the narthex of Peterborough.

The origin of the name is doubtful. It has been conjectured that it alludes to the Hebrew word for the folding gates of the Temple (see 1 Kings vi. 34; Ezek. xli. 24), or that it referred to Galilee of the Gentiles, as being the part most remote from the altar. It is said that liturgical processions originated in our Lord's command to His disciples,

that after His Resurrection they should meet Him in Galilee. In support of the latter Hutchinson quotes a manuscript, which affirms that the Sunday procession at Durham was made in memory of the Apostles' journey; certainly it proceeded to the Galilee, to the shrine of St. Bede, and, in old Salisbury Cathedral, on great festivals the procession went to the atrium—the site of which has been traced in the foundations at Old Sarum—according to the rubrics of the Ordinale of Bishop Osmund.

At Lindisfarne and Durham the Galilee was specially provided for the accommodation of women, from which the author of the 'Ancient Rites of Durham' concludes the name was derived.

'And for the cumforth of all women, and solace of theire soules, there was an ancyent church in the Ferne iland, where the church of that towne nowe standeth, which was appoynted for women to repaire unto, both for the hearing of masse for making there prayers, and receyving the sacraments; for which cause there was a chappell maide and dedicated to the blessed Virgin Marie, now cauled the Galleley. Upon the namyng wherof is to be noted, as yow may reade in the booke entituled The Acts of the B. ca. 26.'

After describing the ineffectual attempts of Bishop Hugh to build a Lady Chapel at the east end of the cathedral, and his successful erection of the same at the west, the author continues:

'In that it is called the GALLELY by reason (accordinge as some thinke) of the translating of the same, once begun and afterward removed, where upon it toke the name of Galleley.'

Under the name of 'Galilee' the western structure of Durham Cathedral was known from its foundation, as may be seen in the Charter of the Lady Ranulf de Dytneshall to Bishop Pudsey.

The eminent liturgist, Canon Chr. Wordsworth, thinks that the name may have been derived from some incident in the semi-dramatic Paschal ceremonies. In the Sarum Missal it occurs in the sequence: *Prome casta contio* for the Tuesday in

Easter week, and in *Victimæ paschali* for the following Friday, which was sung in five parts:

> 'Dic nobis Maria, quid vidistis in via?
> Sepulchrum Christi viventis, et gloriam vidi resurgentis,
> Angelicos testes, sudarium et vestes.
> Surrexit Christus, spes nostra: præcedet vos in Galileam.'

Galilee is mentioned in the Gospel for Easter Day, in the Alleluia verse for the Thursday, in the first respond at Matins on Easter Monday and Thursday, in the grail verse at the Thursday Vespers, in the anthem at Lauds on Friday, and other offices of the Breviary for Easter week.

Although we think the derivation from the Galilee of the Gentiles the most reasonable, seeing that the porch was the place formerly allotted to the unbaptized or any outside the body of the faithful, the various suggestions as to the origin of the word as applied to the fabric are left to the reader's consideration; and we pass to the utility of the Porch, the Galilee, and the Parvise, here banded together as one for the sake of convenience.

It has already been noticed that justice was administered within the gate from a period anterior to the Christian era. In the gate the Abbess of Shaftesbury, as holding a moiety of the Manor of Shaftesbury, held her own courts, the 'Curia D. Abbatissæ'; but this was beneath the vaulted roof of the gatehouse in the outer walls of the abbey precincts, and not within the porch. As it was a house of nuns no man was allowed within it; and in the same spot was held the 'Curia Legalis Feodorum Baroniæ,' at which the bailiffs attended to render the rents of the knights' fees to their feudal Lady Abbess.

No such restrictions were attached to the primatial church at Canterbury, and there we find the porch to the south door used as the scene of judicial decrees.

Eadmer, a monk and singer at Christ Church, has left us an account of the first cathedral at Canterbury in his 'De Reliquiis Sancti Andoeni' (MS., Corpus Christi College, Cambridge). In his description he says: 'The south tower has an altar in the midst of it, which was dedicated in honour of the blessed Pope Gregory, which, as of old by

the Angles so even now is called the SUTHDURE, and is often mentioned by this name in the law-books of the ancient kings. For all disputes from the whole kingdom, which cannot be legally referred to the king's court, or to the hundreds, or counties, do in this place receive judgment.'

At Lincoln the 'Curia vocata le Galilee,' in which offences committed within the precincts of the Chapter's jurisdiction were tried, was held in the room above the Galilee, or greater southern porch. The name of this court at Lincoln has been traced so far back as the reign of King Edward III.

Durham, also, had its 'Curia in Galilee,' which was held in the great Galilee, or porch, at the west end of the Cathedral, into which the public, including women, were admitted. The great door between the Galilee and the nave of the church was blocked up by Bishop Langley (1406-1438), and here was set the seat of judgment. Above the arch is an inscription appropriate to the purpose:

> JUDICIUM JEHOVÆ EST DOMINE DEUS DA SERVO TUO COR INTELLIGENS UT JUDICET POPULUM TUUM ET DISCERNET INTER BONUM ET MALUM.

Simeon, in his 'History of the Church of Durham' (A.D. 1056), relates how a large assembly there met together early in the morning to hold law pleadings. It was, however, forbidden 'to try causes of blood in consecrated places' towards the end of the twelfth century (Wilkins, i. 474); and a Provincial Council in Scotland, 1225, decreed in the 67th Canon that secular causes, especially where life is at stake, be not tried in the porch.

In a smaller way the same use is served by certain church porches, whether as a place of meeting for the Redcliffe Vestry over the south porch of St. Mary's, Bristol, where deserving charitable causes are decided; or as at Cirencester, Gloucestershire, where the assizes have been held, and, by the Bishop's licence in 1672, the Corporation transacted business. Among the parish records is a rent-roll of the glebe for the year 1639, which contains notes of the receipt of certain rents from various persons for 'standings in the vice,' which might refer to the open space before the porch, the continental *parvis*, where they had market-stalls at a

rental of sixteen shillings; but in 1671 the term 'parvise' was certainly applied to the building, as in Bishop Nicholson's faculty he speaks of 'the noble frontispiece of the Parish Church, commonly called the vice.' The extraordinary size of the room above the porch provides facilities for commerce or other business.

In the Prologue to the 'Canterbury Tales,' Chaucer introduces—

> 'A sergeant of the lawe ware and wise,
> That often hadde yben at the parvis.'

Bringing the legal aspect of the porch to more modern times, we find that legacies were frequently directed to be paid in the Notyngham Porch of St. Mary's Church, Bury St. Edmund's, so late as the latter part of the seventeenth century.

As a legal term Waterhouse comments on Fortescue's words: 'Placitantes tunc se divertunt ad Parvisium' ('Leg. Ang.,' c. li.). He observes that 'this refers not to the Pleaders, repairing to the Pervise exercises of Academique origin, the same in Law that those exercises in Oxford are, called Pervisiæ or sittings general in the Scholes in the afternoon' ('Commentary,' p. 574).

This brings us to the scholastic use of the porch. The very name is enshrined in the term applied to, and assumed by, the pupils of Zeno, for Stoic is derived from Στοά, 'a porch,' and that philosopher taught and lectured within a *porticus*.

The parvise is said by Staveley to be derived *a pueris parvis*, because little boys were educated within it, and Neale affirms that priests frequently taught the children of the parish in the porch: *a parvis pueris ibi edoctis*.

We have seen how the room over the narthex was the recognised place for the tuition of candidates for baptism in the early Christian Church (p. 10), and the custom of giving instruction in a room attached to the church was evidently continued to a certain extent throughout the Middle Ages.

At Sandwich, Kent, a school was held and books were sold in the porch of St. Clement's Church. This is a large

Perpendicular structure, with a chamber capable of holding a large number of children; the walls are surmounted by heavy square battlements, and the tiles of the roof blend with those of the north aisle.

Matthew of Paris gives an instance of schools within the chamber of the porch. That writer, execrating the extortions of the Roman Court in the middle of the thirteenth century, relates a story of 'a papal agent meeting a petty clerk of a village, carrying (holy) water in a little vessel, with a sprinkler, and pieces of bread which had been given him by those he had sprinkled with holy water. To him the deceitful Roman thus addressed himself: "How much does the profit yielded to you by this church amount to in a year?" To which the clerk, ignorant of the Roman's cunning, replied: "To twenty shillings, I think." The Roman, then declaring himself, said to him: "From this, therefore, there arises for the benefit of the revenue twenty-four pence, that is, two shillings"; and he at once ruined this poor man, who begged from door to door, saying to him: "Pay the King what is due from you." And to pay that small sum this poor man was compelled to hold schools for many days, and, by selling his books in the parvise, to drag on a half-starved and famished life.'

The song-school at Chester was held over the south porch, and Bishop Cooper says the sophisters held logic disputations in the parvise school.

At Oxford the first in order of the University Examinations to be taken by the student is called 'Responsions,' a name which is at least 500 years old; and candidates who pass are still said, as of old, to have 'responded in parviso' —*i.e.*, the parvis, or porch, of St. Mary's, where the disputations on logic and grammar, which formed the examination, took place (J. Wells, 'The Oxford Degree Ceremony,' p. 42).

FAIRS

Fairs had their origin in the dedication of a church, and their annual observance followed on the successive anniversaries of the sacring.

In the first place a vigil, or wake, was kept in the porch or some external structure, such as a tent, around the relics which were to be placed in the sanctuary on the next day, the day of dedication of a new church.

From the letter of Gregory the Great to Mellitus, who was sent to help St. Augustine of Canterbury and was made Bishop of London, we read that advice which laid the foundation of annual commemorations in England of a festive character.

Gregory directs that heathen temples should not be destroyed, but purified and turned to the service of God: 'And because they [the pagans] have been used to slaughter many oxen in the sacrifices to devils, some solemnity must be exchanged for them on this account; as that on the day of the dedication, or the nativities of the holy martyrs whose relics are there deposited, they may build themselves huts of the boughs of trees about those churches which have been turned to that use from temples, and celebrate the solemnity with religious feasting, and no more offer beasts to the devil, but kill cattle to the praise of God, in their eating, and return thanks to the Giver of all things for their sustenance: to the end that, whilst some gratifications are outwardly permitted them, they may the more easily consent to the inward consolations of the grace of God' (Bede, i. 30).

A curioustradition concerning the sanctifying of a heathen temple to Christian rites is attached to the Church of St. Pancras, the ruins of which, recently rescued from defilement, are now within the grounds of the Missionary College, the ancient monastery of St. Augustine, outside Canterbury. It is a tradition bearing on our subject, and incidentally provides another example of an altar within a porch.

William Thorne, a monk of St. Augustine's Abbey, compiled a chronicle, ending before the year 1397, from which the following quotation is taken:

'Now there was not far from the city, towards the east, about half way between the Church of St. Martin and the city walls, an idol temple, where King Ethelbert was wont to worship according to the customs of his kindred, and, with his nobles, to sacrifice to Demons and not to God.

This temple Augustine purged from its heathen defilements and impurities, and when he had broken in pieces the idol which it contained, turned the place of assembly into a church, and dedicated it in the name of the martyr St. Pancras. And this is the first church dedicated by St. Augustine.

'The altar on which Augustine was accustomed to celebrate is still to be seen in the south porch of this church (where formerly stood the King's idol).

'When Augustine celebrated Mass upon this altar for the first time, the Devil, seeing that he was expelled from the house which he had inhabited for a very long time, made an attempt to completely overturn the aforesaid church; traces of his attempt are seen to this day upon the exterior of the east wall of the above mentioned porch.' (W. de Spina, 'Decem Scriptores,' c. i., 5.)

Fig. 13.—*The Devil's Footprint, Canterbury.*

Further evidence of this episode is found in the writings of Thomas of Elmham, monk and treasurer of the same monastery, whose chronicle continues to about the year 1414:

'When the most holy Augustine first celebrated Mass there the Enemy, hating the purity of the English, which would be greatly extended through the instrumentality of the boy Pancras, and seeing that he himself was expelled from his home, which he had claimed for his own for a long time, endeavoured to utterly overthrow the said church. The imprint of his talons is plainly seen even to the present

time, outside on the eastern wall.' ('Historia Monasterii,' S. Augustini Cantuariensis.)

Of this porch the plan only is left, but the stone with the impress of the Devil's talons (Fig. 13) remains among other fragments of this ancient church.

Fairs thus instituted for commemorative purposes would lead to sundry buying and selling of food, possibly of a special character, and of trinkets appropriate to the particular patron saint, until they assumed a commercial aspect.

Whilst these fairs were local and on a small scale, they would be held in the fore court, the paradise or parvise of a large church, and reference is made to the charge of sixteen shillings for the standing of a stall in the 'vice' at Cirencester (p. 35). In the village the Green would be a fitting place for the fair, but the churchyard and porch continued to be the scene of the festivities in conforming with St. Gregory's suggestion. Thus we read in the Churchwardens' Accounts of St. Lawrence, Reading, for the year 1499:

> 'It. Rec. at the Fayer for a standing in the Church Porch iiij.'

When, however, these wakes, or fairs, became more than of local interest, and drew people from afar, they transgressed decorous limits for the sacred precincts. This was partly due to the granting of licences to certain communities whereby they could hold fairs for a definite number of days for the benefit of the income derived therefrom; but it was to the detriment of the tradesmen of the town, as at Winchester, where all shops had to be closed during the licensed period.

To restrain excesses on these occasions many canons were made. King Edgar, in the tenth century, enjoined decent behaviour at church wakes, and Othobon, the legate, in his 34th Constitution (A.D. 1268) expressly forbade the holding of a market within the walls of churches or porches. With a desire to restrict such dealings, the churchwardens of Riccall, Yorkshire, in 1519, complained that 'pedlars come on festival days into the porch of the church and there sell their merchandise.'

After the Reformation, when wakes were denuded of their religious observances and became entirely secular in character, licence supplanted amusement, and strenuous efforts were made to clear the fairs from porches and churchyards. Riotous behaviour became so offensive as to draw continual rebukes and monitions from numerous prelates, who found that under the new order the service of the sanctuary was disregarded. One quotation from Bishop Hooper will suffice, although that does not attack the most serious consequences of this emancipation from religious discipline.

In the 48th of Hooper's Visitation Articles he says:

'Item, that the churchwardens do not permit any buying, selling, gaming, outrageous noises, tumult, or any other idle occupying of youth in the church, church porch, or churchyard during the time of common prayer, sermon, or reading of the homily.'

AS A TREASURY OR MUNIMENT ROOM

It was the custom for people of all grades, from Kings to those of low estate, to place their treasures in the keeping of the Church. Such a custom is but one sidelight, revealing how the Church was for the people, and how she cared for their secular as well as their spiritual interests. The people, with the fullest confidence, entrusted their precious documents or other objects to their parish priests for storage within the sacred precincts.

Monasteries were more often sought for this purpose, and, generally speaking, each monastery was a safe depository.

This was, firstly, because to invade the sanctity of the church was not only robbery, but sacrilege, and the culprit was courting both durance in prison and excommunication, and in very early days a punishment that possibly appealed to the most callous of wrongdoers, and that was to be flayed alive. This penalty of sacrilege has left its evidence to the present day, and although it is usually said to have been meted out to the marauding Danes, there is no certainty that it was confined to those pirates. On both sides of the

door to the Chapel of the Pyx in Westminster Abbey, the ancient Treasury of England, which was broken into and robbed by the Subprior and the Sacrist in 1303, are fragments of human skin, and the same gruesome lining was also fixed to the three doors of the revestry. The same evidence of retribution was until lately to be seen on the door of Copford Church, Essex, within one of the most beautiful of wooden porches. The skin was analysed and pronounced to be human, and that of a fair-haired man.

Secondly, the stone fabrics and the absence of any means of heating the churches of pre-Reformation times reduced the danger from fire to a minimum, but it was not so in the dwelling-house, which was most often either wholly or partially of wood.

Under stress of war much household stuff and plate would be taken to the church, whether in those terrible times when Danish hordes raided far and wide, or in the unsettled conditions caused by the civil Wars of the Roses, or when the relentless flames of a vast conflagration devoured all in its path, as in the Great Fire of London, when the booksellers of Paternoster Row carried their stock to the parish church of St. Faith in the crypt of St. Paul's Cathedral; but all in vain, the flames penetrated into the crypt, and it was estimated that books to the value of over £150,000 were there burned.

In normal times the chamber over the porch was the depository for valuable deeds. Over the north porch of St. Laurence Church, Hawkhurst, Kent, the room was anciently called the Treasury, in which muniments were preserved; these included documents concerning the tenants of the twelve Dens in Wye Liberty, lands lying in and around this parish, and the whole tenure of Hawkhurst. They were kept in a chest with three locks; two of the keys were in the custody of three parishioners, tenants of Wye Liberty, and the other was kept by one of the churchwardens, whilst another tenant had the great key of the lower door to the stair leading to the treasury, and that of the upper door was in the keeping of a fifth.

Theydon-Garnon, Essex, holds parochial and private docu-

ments; eighty bundles of marriage licences, the accounts of Winstanley's Charity, and the instruments of the law-suits between the lords of the manors of Theydon-Garnon and Theydon Bois, are among the mass of muniments committed to the care of the church.

Mendlesham Church, Suffolk, has a well-guarded treasury over the north porch; the door at the top of the staircase is bound with iron and has three ponderous locks, each with its separate key of massive proportions. In this chamber are six old chests with coped lids; they are dug-outs, or made from one log hollowed out, and contain documents and papers dating from the sixteenth century. When these notes were taken the papers were in a neglected state, while on the chests and all over the chamber were scattered portions of armour, breastplates, helmets, armpieces, saddles, etc., the remains of the war material provided by the parish.

The roof of this chamber was painted blue, powdered with crowns of thorns, containing the sacred monogram, but this decoration is now destroyed.

It is a noble porch; the angles of the exterior have sculptures of two crowned lions and two wild men, covered with hair and armed with clubs.

The south porch is also a beautiful structure; there the vault of the roof displayed the monogram of the Blessed Virgin, which has been 'restored' away.

In addition to the door at the foot of the staircase two upper doors guard the entrance to the muniment room of St. Mary Redcliffe, Bristol, one of them with a grated peep-hole, through which a watcher could assure himself of the safety of the records.

The Church of St. Mary Redcliffe, Bristol, is exceptionally interesting in its three porches, the room above one of them being the treasury. The south-west porch was built by William Canynge the elder, an opulent citizen, as recorded in the Mayor's calendar under date 1376. During the winter of 1445-46 lightning struck the spire, which fell across the south aisle of the nave and partially demolished this porch. Another William Canynge, grandson of the former, was at this time enlarging the church, and the rebuilding of the part

thus damaged was included in his munificence, being finished some time before the year 1466.

At a comparatively late date this porch was mutilated for the provision of a room in which the Vestry could transact business; the roof of the lower part was brought down to enlarge the chamber above and false groining was made in plaster, but this did not greatly affect the exterior, and the noble pinnacled buttresses are intact. A scheme for restoring it to its former state is now under consideration.

The north porch with chamber above is of Transitional character, protecting the church door; the latter has a cinquefoiled head, and the mouldings are very bold, the deeply cut hollow moulding of the jambs containing bosses of human heads and foliage. Canopied niches are on both sides of the doorway, and another above the door formerly contained a figure of the Blessed Virgin, 'decorated with a fyne cloth, with frynge to cover her.'

The eastern and western sides of the porch are arcaded in fine bays, two of those at the north-east were destroyed for the door to the newel stair leading to the muniment room. This porch is vaulted, diagonally groined with rectangular ribs and roll-mouldings at the angles.

Attached to this porch is another of hexagonal plan, probably built by Simon de Burton, who had additional buildings erected at St. Mary's from 1294 to 1304. It is placed as a northern appendage to the north porch, and would appear to have been constructed for some definite but unknown purpose, possibly for the reception and exposition of relics, although it is unknown whether the church possessed any object of great veneration. It is very lofty, and consists of two stages, above which is a chamber forming a third stage. The chief portal is opposite the doorway of the original porch; in the south-western side of the hexagon is a relic chamber, vaulted, and containing an aumbry, entered by a door between two openings, which are protected by iron grills. In the north-western and south-eastern sides are doors through which a flow of pilgrims could enter and leave, passing the relic chamber on their way. The steps to one of these doors remain, but they have been removed from the other. The

arrangement for such a purpose is perfect, but until the sacred treasures formerly possessed by the church are known this

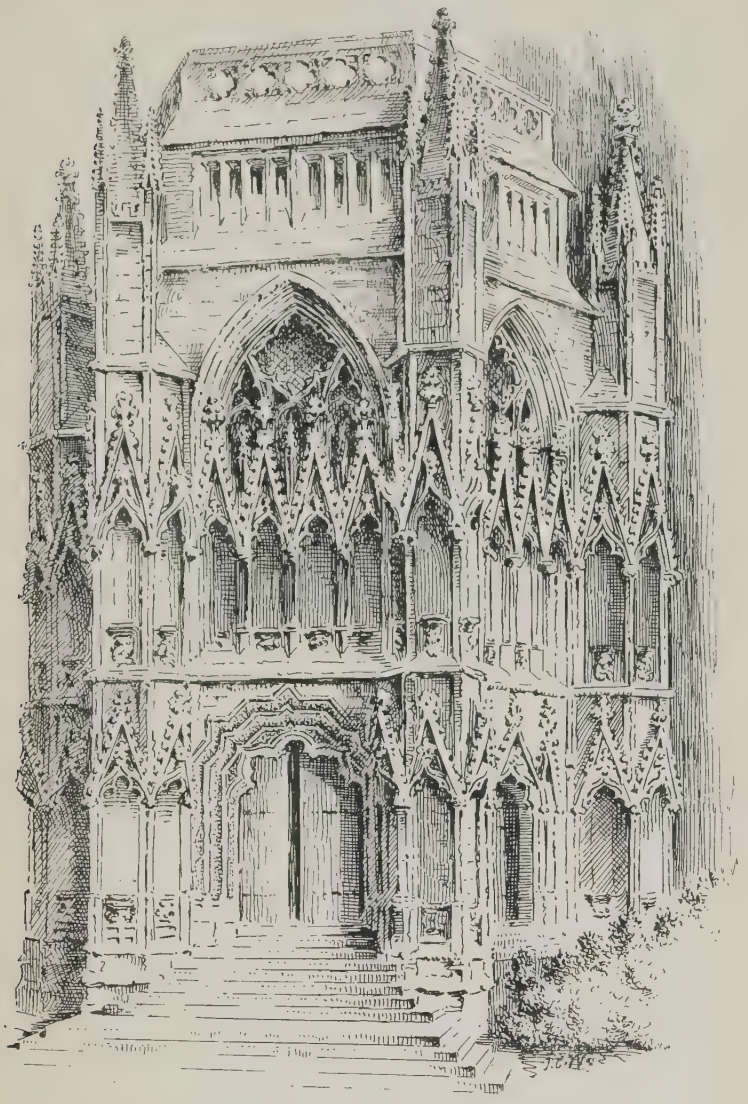


Fig. 14.—St. Mary Redcliffe, Bristol.

theory is only conjectural. At each side of the steps ascending to the inner porch is a deep-set niche, formed in the

thickness of the connecting wall, each provided with a seat supported by draped zoomorphic monsters—seats in which the custodians of the relics could watch the progress of the pilgrims and explain the objects, enumerate the donors, and point out their respective offerings.

That division of the walls unoccupied by doors or chamber is arcaded by projecting mouldings, not shafts. Above the arcade and around the other sides is a deeply hollowed horizontal moulding, with bosses of alternate heads and foliage; the latter are beautifully delicate and deeply undercut; each boss contains a subject. Sheep browse on the leaves in one, swine feeding on fallen acorns, a woman breaking boughs for firewood, a man throwing stones into an oak-tree to bring down the acorns, a goat and herdsman, the chase, and a man and ape, compose other groups.

Above this moulding is an ambulatory, formed on the thickness of the lower walls, upon which it is possible that the valuable gifts to the relics were displayed on great festivals, and where they would be out of reach of pilfering hands.

The walls of this second stage are traceried as windows of three lights, but the apparent mullions are dummies, moulded on to a flat wall which backs the niches of the exterior, leaving only the traceried heads glazed, the glass extending in an acute angle between the canopies of the niches.

This lofty porch has a vaulted roof, groined with lierne ribs and numerous bosses.

Above this is the muniment room, so closely associated with the young poet Chatterton. On five sides it is lighted by small rectangular windows, and the roof is supported by a massive beam. Ancient deed-chests of the twelfth and thirteenth centuries yet remain, some of them worm-eaten and crumbling to dust; within them Chatterton found various papal indulgences of the years 1232, 1256, and 1278, to those people contributing to the building of the church.

As the son of the sexton, the youthful Thomas Chatterton would probably have free access to the muniment room; it was an age when little care was expended over the preservation of ancient deeds, and the studious boy found pleasure

in deciphering the musty parchments. Here, it would seem, he first conceived the idea of imitating the old writings, an inspiration that warped his natural genius and led him to impose his own clever compositions upon others as the manuscripts of the fourteenth-century Thomas Rowley. A literary career thus begun ended in self-destruction in 1770, when at the age of eighteen he found his forgeries discovered.

Externally, this porch is covered in crocketed canopied niches in two tiers, except where the three cinquefoiled doorways pierce the walls, covering the pinnacled buttresses,

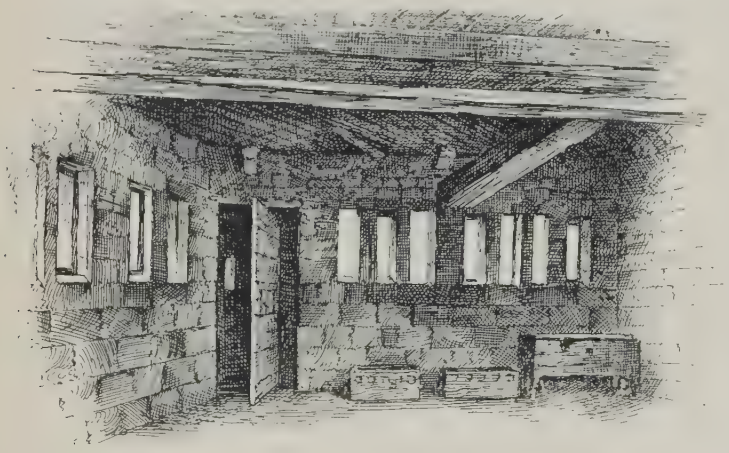


Fig. 15.—Muniment Room, St. Mary Redcliffe, Bristol.

and passing in front of the mock windows. The upper row has pedestals supported by human figures in various attitudes of repose, the lower with mythical animals and foliage; but they are all emptied of their ancient figures of saints.

The principal doorway is surrounded by three foliated orders so entirely undercut that they hold to their mother stone only by the edges of the leaves. The first is of foliage only, the second contains figures in lozenges within a leafy support, and in the third birds disport amidst delicate tendrils; the workmanship displayed redounds to the credit of William Rice, the sculptor who has so ably restored the mutilated beauty of the fourteenth-century craftsmen.

All over England there are many ancient chests, iron-bound and with numerous locks, which retain their old position in the parvise-chests so strong that their very armour is eloquent of safeguarding treasure, either documentary or precious metal. One of the most interesting of chests in the chamber of a porch is at Newport, Essex. It is of the thirteenth century, and, although bound with iron, it is not so completely covered with metal as many other specimens; but this is compensated for by the retention of its original lock, with a small dropping plate to mask the keyhole, and by a false bottom: the compartment in the latter is gained by a sliding panel, hidden from view by two false transoms. Interest in this treasury chest is enhanced by its external decoration, and contemporary oil paintings on the inside of the lid; these represent the Crucifixion, in the midst, flanked by St. Mary and St. John, St. Peter and St. Paul, each beneath a separate cusped arch painted in red and green.

AS LIBRARIES

When monastic bodies were suppressed, the educational centres in England were destroyed. Not only were the most cultured teachers found among the professed, but the making and conserving of books rested almost entirely in the hands of the monks. The expulsion of the Orders was no adequate reason for the destruction of the libraries, yet they went together. It is heart-rending to read how the codices were wantonly destroyed, or used for the wrapping of merchandise and the kindling of fires, as described by Bale; and, although printing had gained a firm foothold by this time, still were monasteries the home of the press.

After this great destruction the lack of means of knowledge and learning was abysmal. A certain few did their utmost to retrieve the mischief, and, although it were but a drop in the ocean, their praiseworthy attempts are to be held in honour; nor were those efforts enough appreciated.

Libraries were bequeathed to the public, and were frequently housed in the parish church, for two possible reasons, because no other building was available to which free access

could be obtained; or because the sanctity of the church would curb the desire for theft or mutilation. How far the latter acted as a deterrent may best be gauged by the fact that the books, in some instances, have disappeared, in part or totally, and in other cases the catalogue alone remains as a record that at one time a library existed there.

Various parts of churches received the valuable volumes; amongst them, the room over the porch was sometimes judged to be the most fitting repository.

With the assistance of a list compiled by Dr. Cox, we find the chambers over the porches of the following churches contained parish libraries:

At Basingstoke, Hampshire, the library chiefly consists of theological works approved by the Puritans.

Beccles, Suffolk.—The south porch is a noble structure of great height. The two outer angles are relieved by hexagonal buttresses of five stages, surmounted by crocketed pinnacles, each facet of each section containing a canopied niche, all of them denuded of their statues. The deep mouldings of the arch of the doorway rest on delicate jamb shafts, above which is a richly sculptured course containing escutcheons bearing the arms of St. Edmund of Bury, three crowns, each encircling two arrows saltire. Windows of two lights pierce the side walls, and the roof has been richly groined, but is now sadly mutilated.

The southern front of the upper storey is relieved by three deep niches, with projecting canopies of tabernacle work rising to the parapet, and between them the wall is panelled, each panel having a cinquefoiled head. The north and south walls of the chamber are pierced with a two-light Perpendicular window, which, below the transom, is subdivided into four lights. The parapet has escutcheons and foliage between bold mouldings, and is surmounted by a crest of leaves.

At the north-western corner, a projecting octagonal stair turret leads to the upper chamber, from which a window opens into the church. Here the old church library was kept until 1840, when it was transferred to the public library in the town.

The whole porch was painted and gilded, but at the 'restoration' scraping all traces were removed, a great quantity of lapis-lazuli being taken from the interior of the niches.

Boston, Lincolnshire.—At his visitation in 1635, Archbishop Laud ordered that the room over the porch should be repaired and decently fitted up as a library. From Dr. Cox we learn that in 1856 the catalogue alone remained.

Chelmsford, Essex.—When the church was rebuilt in 1424, the present porch was first erected; but it bears evidence of alteration, or partial reconstruction, about eighty years later, when other work on the fabric of the church was in progress.

The first definite notice of the room above the porch is found in the Church Accounts book for the year 1582, which draws our attention to another obligation imposed on the Church. Since 9 Edward II. every parish had to provide a man-at-arms at its own cost, and the parish or 'church armour' was kept in the Church House until the sixteenth century, when, owing to the laxity of parochial energy, those buildings fell into disrepair, and the war-harness was transferred to the church. Thus we read in the Inventory of St. Nicholas Bristol, A.D. 1629:

> 'jtem twae old Corslettes furnished with twae pikes twae swordes, & 2 daggers.'

At Chelmsford an entry concerning the armour supplies information concerning the fabric of the porch:

> '1582.—Upon the vestrye chamber was bestowed and layde 28 corselettes of harneys and head pesys, untyll the chamber ouer the porch be prepared with glasyng and crosses to hang ye harneys on, etc.
>
> 'Imprimis, to the goodman Drane of Wryttle for glasyng and repayryng all the 5 panes of glasse of the wyndowe over the porch on w^{ch} chamber the harness is bestowed for Chelmesford hundred, for newe glasse and amendyng y^{e} rest, viij*s.* iiij*d.*'

In 1679 the books which Dr. Knightsbridge had bequeathed to the church of his birthplace for the use of the clergy

of the district were brought here. 'They are mainly theological and largely foreign; there are 130 folio volumes, and about 280 quarto or octavo. Fifteen date from Elizabeth's reign, but by far the largest portion are of the Commonwealth period (1569-1669). Many of the latter bear the signature of Lazarus Seamen, who was the Puritan master of Peterhouse' (Dr. Cox, 'The See of Essex'). These volumes are still in their original sheepskin bindings.

Archidiaconal visitations were frequently held in this church, and in 1770 'The registrar's office for the transaction of ecclesiastical business is over the great porch door, under the window of which is an ancient carved nyche, that seems to have contained some curious pieces of sculpture' (Muilman, 'Hist. of Essex'). Evidence of this business is seen in the wills and records of administration deposited here.

January 17th, 1800, was a disastrous day for the church of Chelmsford; owing to the undermining of the piers by excavating a grave, the nave and aisles fell in; the porch escaped, but with considerable damage. The chamber of the porch, which had been entered from the interior of the church, was then disfigured by a brick-built approach on the west side of the exterior, an excrescence which was removed in 1884, when an entrance was again provided from the interior; at which time the hidden ceiling of the porch, carved and panelled, was again exposed.

Finedon, Northamptonshire. — A library of about 1,000 books, among which are many rare volumes of the Fathers and other works on Divinity, given to the church by Sir J. E. Dolben, Bart., in 1788.

Grantham, Lincolnshire.—In the room above the south porch is a library founded by the Rev. Francis Trigg, Rector of Wellbourn, in 1598. They are contained in three wall cases, and seventy-four of the volumes are chained.

Newark, Nottinghamshire.—Over the south porch is a library bequeathed by Bishop White of Peterborough (1685-1691), one of the seven non-juring bishops incarcerated in the Tower of London by James II. in 1688. There are about 1,200 volumes. Among them is a Sarum Missal, printed by

Pynson in 1520. The other most valuable books have been stolen since the catalogue was published in 1854.

North Denchworth, Berkshire.—In 1693 there were 100 chained books in this library, but at the restoration in 1852 the books were removed to the vicarage and lost to sight, eight volumes only remaining.

Shipdam, Norfolk.—The fifteenth-century south porch contains some rare works, which are inalienable from the living, and become the property of each rector whilst he holds the cure of souls in this parish. Among other works are some reputed Caxtons, 'The Floure of the Commandments,' printed by Wynkyn de Worde, 1509, and an illuminated psalter of the fifteenth century.

Sutton St. Mary, Lincolnshire, and Newport, Essex, also have libraries within the parvise.

POSITION OF THE PORCH

The general position of the mediæval porch was on the south side of the parish church, near the west end; it was usually on the side nearest to the population of a town or village, and in most cases that would appear to have originally been on the south. Two porches are frequently found exactly opposite each other, one on the south and one on the north, and the earliest example extant of this arrangement is at Bradford-on-Avon, for, although the southern is destroyed, the foundations remain (see p. 13). A widespread tradition says that the two doors of a church were placed opposite to one another and left open at the administration of baptism, that at the exorcism of the catechumen the evil spirit might make its exit at the north door.

Following the earliest traditions, most churches had a door at the west end of the church. In numerous instances a tower is also on the west of the nave, and thus the lowest stage of a western tower became the representative of the ancient narthex, although open the whole height of the tower arch towards the nave, and not structurally built as a porch. In other examples a western porch is built beyond the church wall, as we have seen, at Chichester Cathedral, Orpington, and elsewhere.

Within the lowest stage of a tower is also found a structural porch, whether that tower is at the west or the side of the body of the church. A good example of this is seen in the vaulted porch of the Decorated Period, beneath the tower at the south-west of St. Mary-le-Tower, Ipswich; and a similar porch with a ribbed vault, in which one of the bosses represents the stoning of Stephen, is within the north-west tower of St. Stephen's, Norwich.

Norwich also supplies two instances of varied arrange-

ment; at St. Gregory's, beneath the bellringers' stage, is a groined western porch, opening into north and south porches, which together closely approximates a narthex, although extended beyond the walls of the church. At St. Peter Mancroft in the same city a large porch is within the western tower, and its groined vault supports an open west gallery, while north and south porches open independently into the church. The former has a lierne vault, with richly carved bosses and two outside stoups; the latter is not so deep, but is also vaulted.

A remarkable feature of Irthlingborough Church, Northamptonshire, is seen in a western porch, connecting the otherwise detached tower and a room which appears to have served as a porter's lodge—an arrangement probably due to the foundation of a college of canons adjoining, by Lord Mayor Pyel, of London, in the fourteenth century. The porch is entered by doorways on the north and south, to the east of which is an ascent of three steps, the higher portion being lighted by a window on each side. The doorway into the church is beautifully moulded; on each side is a trefoiled niche with projecting basins for holy water, and a double niche, one above the other; the lower one on each side is supported by an escutcheon, bearing the arms of Pyel. On the west side of the porch, over the door to the lodge, is a niche in which is a contrivance for a lamp, an arched recess with a chimney, the lamp being placed in position from an opening into the upper room of the lodge.

Occasionally we find a porch built over the small door leading into the chancel of a church, frequently termed 'the priests' door.' At Trunch, Norfolk, it is constructed so as to bear a buttress on the apex of the roof, and another, of similar character, is at Grundisburgh, Suffolk.

Macclesfield presents a solitary instance of a porch and two chambers almost detached from the main building, thus having the appearance of a tower. This is the entrance porch to the Savage Chapel on the south side of the Church of St. Michael.

The doorway, on the west, is four-centred, and is flanked on each side by a canopied niche containing a graceful

pedestal from which the statuary has gone. Above the door is another niche between wall decorations of quatrefoils and escutcheons of arms, both family and episcopal, of Archbishop Savage, a prelate who held the Sees of Rochester from 1493-1496, London 1496-1501, and York 1501-1508.

The arms on this west front are of Savage, and the Sees of Rochester, London and York, York impaled with Savage, and Savage quartered with those of the Sees successively filled by the Bishop.

A newel stair turret in the north-east angle provides the approach to the chambers; the room on the first stage has an oriel projecting immediately above the patron's niche, and the second stage has two two-light windows beneath square labels and a niche between them resting upon the roof of the oriel. It is crested by a battlemented parapet, and crocketed pinnacles rise from the two angles of the west front.

Fig. 16.—Trunch.

Early Cornish transeptal churches usually have the porch very near the south transept, and frequently adjoining it, as at St. Antony in Kirrier, St. Gwinear, St. Mawgan in Meneage, and Landewednack Church. The porch is almost touching the transept at Manaccan Church, and St. Senara, Zennor; but an exception is found in the Church of St. Germoe, where a space of 11 feet intervenes. At Oakham, Rutland, it quite touches, and at Adisham, Kent, the wooden porch nestles in the north-west angle of nave and aisle.

ATTRIBUTES OF THE PORCH

IMAGE OF THE PATRON SAINT

THE principal decorative features of the porch usually consisted of an image of the Patron Saint and of a cross on the apex of the gable.

The iconoclastic propensities of pious Protestants and of fanatical Puritans were so thoroughly expressed on the representations of saints, even when placed in such a position as to allow of nothing approaching worship, that scarcely any such image remains on our porches, either of the patron, which generally occupied a niche above the outer portal, or of any other saint, with which the front and the buttresses of many porches were beautified. The empty niches tell their own tale, which is supplemented by the record of destruction to be read in the Journal of William Dowsing, one of the Parliamentarian Visitors.

The loss of this statuary, combined with the order of A.D. 1536, for all dedication feasts to be observed on one day—October 1st—and the destruction of the ancient service-books, in which it was compulsory to write the name of the patron saint, has led to the loss of knowledge of many dedications in England.

Each saint being recognisable by his special emblem, the figure of the patron was formerly a silent announcement to the pilgrim and wayfarer as to the dedication of a church.

Very few such images are left, and these are generally mutilated, but one here and another there may still occasionally be seen; at Peterborough the figure of the saint, after whom both minster and burgh are known, was spared because it was far from the grasp of the fanatic. High in the lofty gable of the middle bay of the narthex, St. Peter sits enthroned, mitred, and holding the keys.

One of the most extraordinary examples of a patron being set up and preserved—extraordinary because of the age in which the work was done—is the statue of the Virgin and Child over the porch of St. Mary at Oxford.

This statue of St. Mary the Virgin, crowned, and the Divine Infant, was erected by Dr. Morgan Owen in 1637 (Fig. 74). Another example of about the same period is the small image of the Blessed Virgin in a niche over the door of St. Mary Aldermanbury, in the City of London.

Statuary, other than the image of the patron, frequently decorated porches. At Gloucester Cathedral the restored

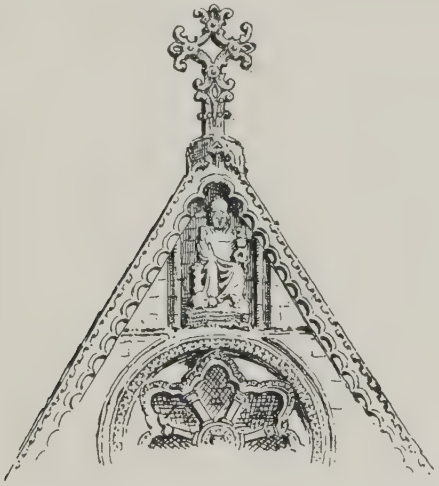


Fig. 17.—Finial and Patron Saint, Peterborough Cathedral

work of Abbot Morwent, 1421-1437, in the south porch, is a monument of beauty. The exterior of porch and parvise is richly sculptured; Sts. Peter and Paul and the four Evangelists stand in a row beneath tabernacled canopies; King Osric and Abbot Serlo, the co-founders of the great monastery, and the four Doctors of the Church adorn the buttresses.

The wealth of imagery that formerly decorated England's porches may be gauged by the number of vacant niches. At Beccles the south wall of the parvise has provision for three large figures; two of smaller size are on each side of the

portal, and each of the hexagonal corner buttresses is honeycombed with niches, twenty on each side; altogether forty-seven figures were silent expositors of holy living.

Recent years have witnessed the restoration of the figure of the patron to its original position over many porches, as at St. Martin, Ruislip, Middlesex; and of other statuary, as at Canterbury Cathedral; but whilst every empty niche awaits its occupant, it should be for a deeper reason than mere æstheticism that the figure is restored. Art, in conjunction with deep-rooted prejudice, may refill a niche with beautiful statuary, misleading to the ecclesiologist, as at St. George's Church, Stowlangtoft, Suffolk, where a figure of the Good Shepherd tends to a mistaken conclusion as to the identity of the dedication.

Such prejudice to statuary of saints was conspicuous in the decoration of the new porch to Bristol Cathedral so recently as 1876, when Mr. Redfern's noble sculptures of the four Doctors of the Church—St. Augustine, St. Jerome, St. Ambrose, and St. Gregory—were removed for fear of idolatry. These figures now decorate the Tower of East Heslerton Church, Yorkshire.

The niches enshrining such figures were often very beautiful, as may be seen from the illustrations on pp. 147 and 164, though occasionally they were the medium for the exhibition of the grotesque, such as are found in baser positions all over the country.

The Early Perpendicular porch at the west end of Chalk Church, Kent, is an example of the free hand given to the masons in originating each his portion of ornamental detail. Such a system gave dangerous opportunities to the ribald, examples of whose handiwork are numerous; but to that system we owe a great amount of interesting sculpture, for which the incongruous is thankfully tolerated. The individuality of the craftsman is mirrored from much of this work, the piety or sarcasm that controlled his chisel, knowledge of local legend and fact, all contributed to the subject undertaken. The inspiration may frequently be quite clear, or else traceable, but very often events which were green in the memory of the workman have now passed

from knowledge, and no point can be seen in some of the designs.

It is in this veil of doubt as to the inspiration of origin that the niche in the porch of St. Mary at Chalk is illustrated, in which the statue of the patron was presumably placed. Above and beneath the niche are figures which harmonise in their grotesqueness with decorative heads of similar character within the mouldings on the porch.

Fig. 18.—*Niche, Chalk, Kent.*

It is suggested that the work was executed from funds raised by a Church Ale, and that these carvings represent the carousal. It cannot be said that it was not so; but it is improbable. Church Ales were the mediæval parallels to modern Tea Meetings, and were the general local means of raising money for some definite purpose, too common for the event to be thus chronicled in stone. The lower figure is said to be a jester, but he is in the ordinary hooded habit of the time; rather would we attribute such work to the whim of the mason, and under the censorship of the parish priest,

with a possibly intended warning that too great an indulgence with the beer-jug leads to degradation and pain, for the adjacent heads have the imbecile grin of the drunkard, and one of them clasps an aching brow while his face is distorted with agony. The attitude of the figure above the niche is obviously adapted to fill the position enforced by the horizontal lines of niche and moulding. Charles Dickens always stopped to chat with this uncouth figure on his way from Gravesend to Gad's Hill.

Not only are such grotesques utilised to fill varied positions on buildings, but, in the same manner, illuminated pages teem with similar monstrosities.

THE GABLE CROSS

A cross was the usual termination to the gable above the porch, of which many exquisite examples are left from the

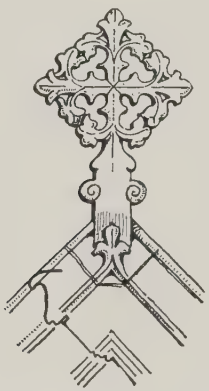


Fig. 19.—Rougham, Suffolk.

Fig. 20.—St. Germoe, Cornwall.

Middle Ages. They are invariably well-proportioned and in harmony with the structure they surmount, and nearly always of great beauty, totally different from some modern specimens such as crown the gables of St. Albans, Hertfordshire. The cross at Rougham, Suffolk, and that over the middle gable of the narthex of Peterborough Cathedral (illustrated on p. 57), are good examples, where the patron, St. Peter, is also represented).

Above the Decorated porch of St. Germoe Church, Cornwall, is a gabled crucifix, the figure, carved in low-relief on a simple cross botoné, preserves the ancient Levantine form of the feet nailed separately, and arms extended, instead of the Western form where the cross sustains a hanging body. Over the south porch at Addlethorpe, Lincolnshire, is a highly ornamented crucifix, and another at St. Margaret's, York (p. 95); but crucifixes are rarely to be found.

An image of the Cross aroused the ire of the Puritans, and the greater number perished beneath their onslaught. Various entries are found in Dowsing's Journal, recording the destruction of this symbol in the county of Suffolk. In these pages Dowsing names them 'Stoneing Crosses,' a term as yet not satisfactorily explained, thus:

> 'April the 3rd (1644) Beddingfield. I gave order to take down 3 stoneing Crosses on Porch, Church & Chancel.'

The porch of the ancient church of St. Peter, Dorchester, in which the celebrated Puritan rector, John White, lies buried, was formerly surmounted by an iron finial, upon which were impaled the heads of many of those decapitated after the 'Bloody Assize' of Judge Jeffreys, held in Dorchester, September 3rd, 1685. This finial is now in the County Museum, and a cross has taken its place on the porch.

DECORATION OF THE PORCH

HERALDRY

HERALDRY figured largely in the decorative art of the porch, in the spandrels of the doorway or the bosses of the vault. They were generally the coat armour of the munificent donor of the structure or of a benefactor. Thus the arms of Archbishop Chichele of Canterbury occupy the spandrels of the door of Croydon old church porch, which escaped the fire, but shields charged with sacred emblems frequently take the place of family escutcheons.

SCULPTURE

Sculptured subjects are occasionally to be seen. At Castor, Northamptonshire, a Norman sculpture over the south porch represents the Saviour, nimbed, and holding a book in the left hand while the right is raised in benediction. At Launceston, Cornwall, St. Martin dividing his cloak, and St. George and the Dragon, are cut in the hard granite at each side of the niche, from which the figure of St. Mary Magdalene has been ejected.

Minor carvings innumerable are to be seen in all localities, from the chaste workmanship in the hexagonal porch of St. Mary Redcliffe, Bristol (p. 45), to the apes which figure on the porch of St. Germoe, Cornwall, the curiously carved corbel table of the porch of Oakham Church, Rutland, and the subjects sculptured in the porches at Stepney, London.

FLUSH-WORK

The very fabric of the porch is sometimes decorative. This is widely the case in East Anglia, where the manipulation of stone and flint combined has a happy result, in the

chequered work of alternate stone and flint at Ickworth, Suffolk, and St. Mary Stoke, Ipswich; or the chequered lozenges in the angle buttresses of Stowlangtoft porch; the flint panels within stone, which sometimes attain the height of craftsmanship in cusped tracery and crocketed tabernacles, as at Preston, Norfolk, Ardleigh (Fig. 71) and Great Bromley, Essex; or the adaptation of the same art in brick, as at Great Ashfield, Suffolk (Figs. 22 and 28).

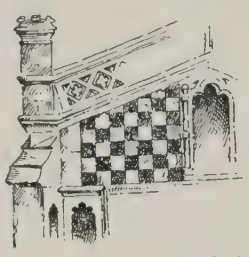


Fig. 21.—Chequered Flush Work, Ickworth.

Terminations to the hood mouldings of the outer portals display an infinite variety of ornament; and although, through the lapse of time and the discouragement of oral traditions since the Reformation, the actual object of them is lost, each fragment probably represented some definite era in the building. A common form of termination was a human head; heads of saints and prelates, Kings and citizens; of patrons, builders, and benefactors, at the time no doubt recognised as representing a reigning monarch, a living bishop, a saint whose relics were enshrined within, the giver of the fabric, and possibly the mason whose handicraft is bequeathed to us. The lion, couchant guardant, crowned, which figures at the ends of the dripstone of the lofty porch of St. Margaret, Ipswich, is very characteristic of the Perpendicular churches of Suffolk.

Fig. 22.—Brick and Flint Panel, Great Ashfield.

Cresting the porches are an infinite variety of parapets, their massiveness or subtly worked designs of fragile open carving depending on the material obtainable as much as on the period and the skill of the mason. Horizontal parapets are sculptured with trefoils and quatrefoils, and the same ornaments are sometimes pierced; embattled with horizontal cap mouldings, or with the coping moulding continued down the sides of the embrasures and then returning horizontally, or with the merlons pierced

with cusped openings, such as beautify the porch of Gloucester Cathedral, or graduated according to the pitch of the roof. Graduated stepped parapets sometimes ascend to mark the gable, as in the brick porch of Feering, Essex. Many varieties of parapets add to the beauty of the structure, as demonstrated at Malmesbury (Fig. 39), Launceston (Fig. 27), Beverley (Fig. 55), Lavenham (Fig. 69), Cley-next-the-Sea (Fig. 64), Ardleigh (Fig. 71), etc.

Both the north and south porches of the church in Market Harborough have within the left-hand angle, where the porch is bonded into the church wall, a lantern of open traceried

Fig. 23.—Dripstone Termination, St. Margaret's, Ipswich.

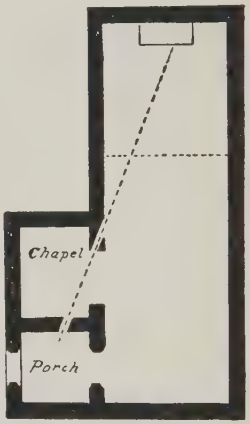


Fig. 24.—Squint, St. Peter's, Charlton.

stone, in which a lamp could stand. They supply an artistic addition to the porch, and their utility causes wonderment that they were not more frequently wrought, this being the only parish church in which we have seen them. Cresset stones may have been placed in porches, but if that were so they have long since disappeared.

Another feature occasionally to be met with in a porch is an aperture, variously called hagioscope, or squint; the latter name, being English, is preferable.

Squints are constantly found pierced through the wall at each side of the chancel arch, but not often in the porch.

The plan of St. Peter's Church, Charlton, Wiltshire, illustrates a simple, but convincing, example of how the line of vision of one inside the porch is directed to the high-altar. In this instance there are two squints: one through the east wall of the porch, the other through the intervening wall of a chapel.

The distinct purpose for which this view of the altar was here provided may not be definitely asserted, but it probably embraced one or all of the following suggested services:— that the clerk ringing a handbell in the porch to call the parishioners to service, might see the arrival of the priest at the altar; that the elevation of the Host might be seen for the ringing of the Sanctus, or Saunce, bell by one stationed here;* or that penitents, who might not approach nearer to the sanctuary than the porch during the time of their penance, could yet make their Act of Worship whilst outside the body of the faithful.

SUNDIALS

Sundials were probably on most church walls when clocks were a rarity, although comparatively few pre-Reformation examples remain; many were destroyed as useless when the science of horography provided an instrument by which time was measured in defiance of gloom or fog. These dials, always on the southern side of a church, were frequently on the porch in a vertical position.

One of the most ancient of sundials is over the south door of Kirkdale Church, Yorkshire. This is within the porch, which is of a later date and covers the dial, so that it now becomes part of the interior of the porch, and as such is included within these pages. As a dial and dedication

* Many councils and episcopal constitutions decreed that a bell should be rung at the Elevation; among others are the Constitutions of Archbishop Peckham, 1281, the Council of Exeter, 1287, and the Constitutions of Walter de Cantilupe, 1240, which order—'Cum in celebratione Missæ Corpus Domini per manus sacerdotum in altum erigitur, campanella pulsetur, ut per hoc devotio torpentium excitetur, ac aliorum charitas fortius inflammetur.'

inscription combined it is of such interest that it cannot be too widely known; as a historic document it is invaluable, recording the names of the patron of the work, the workman, and the priest. Above and on the circuit of the dial is inscribed:

+ THIS IS DAGES SOL MERCA ÆT ILCUM TIDE.

+ *This is the sun's mark at every time.*

Below the dial:

+ ⁊ HAWARD ME WROHTE ⁊ BRAND PRS.

+ *And Hawarth wrought me & Brand the priest.*

Fig. 25.—Sundial, Kirkdale, Yorkshire.

At each side of the dial is part of an inscription, which, together, is complete:

+ ORM GAMAL SUNA BOHTE SES GREGORIUS MINSTER DONNE HIT WES ÆL TOBROCAN ⁊ TOFALAN ⁊ HE HIT LET MACAN NEWAN FROM GRUNDE XRE SCS GREGORIUS IN EADWARD DAGUM CNG IN TOSTI DAGUM EORL +

+ *Orm, son of Gamal, bought St. Gregory's Minster. Then it was all tobroken & tofallen, & he let it be made new from the ground for Christ & St. Gregory in the days of Edward King in the days of Tostig earl.* +

Four principal divisions on the dial are marked by five crossed lines, and subdivided by single lines; on the line marking one-fourth of the way between sunrise and noon is an incised cross; this would indicate about the hour of 9 a.m. at midwinter and 6 a.m. at midsummer, probably the time for Prime, whilst the other lines regulated the various canonical Hours.

The earldom of Tostig, the thaneship of Orm, who owned Kirkdale and the adjacent country, and the murder of Gamal, fix this work between the years 1056 and 1065.

In the wall of the large Saxon porch at Bishopstone, Sussex, immediately above the inserted Norman doorway, is a vertical dial, inscribed with the name of Eadric. Dr. Haigh attributed it to the seventh century, and suggested that Eadric, here commemorated, was the son of Egbert, who, with the help of the Sussex men, slew his uncle Hlothere, King of Kent, in 685, and succeeded to that kingdom.

Against this, however, is the material of the dial, which is of Caen stone, set in the rough yellow sandstone of the neighbourhood, and, although the name is Saxon, the dial was probably erected when the present doorway was inserted in the eleventh century.

Fig. 26.—Ancient Dial, Bishopstone.

In the head of the stone is a semicircle of incised Greek fret over the name of Eadric, above the socket of the gnomon. The dial, as on that at Kirkdale, is divided by five crossed lines, but the intervening spaces are divided by two equidistant lines instead of one, as in the former example.

Sundials of later periods are still fixed to the south porches at Bodmin and St. Burian, Cornwall; and on the parvise at East Bergholt, Suffolk, to which the eyes of the artist Constable may often have been directed. In a similar position, above the patron's niche of the Church of Cley-next-the-Sea, is a dial of massive proportions (p. 153). On the east side of the porch of Lowestoft the remains of a dial retains the ironwork of the gnomon; and another of ancient date is seen on the restored porch of West Dereham, Norfolk. Numerous other examples remain, dating from mediæval times to the eighteenth century.

How necessary the porch was considered is evident, not only from the number extant, but from the collections of ancient wills. It could be desired that more of the latter documents of an early date were preserved, for those from which

the various items concerning the porches in Kent are gleaned are of the fifteenth and sixteenth centuries:

> Snodland, All Saints'.—'To be buried in ye porch at ye west door of ye chyrch of Snodland, also to the making of the sayde Porch iiij mark of mony. Thomas Benet, 1461.'
>
> Deal, St. Leonard.—'To the making and new building a porch in the churchyard of Dale, five marcs, on condition the parishioners there begin the building within three years next after my death. Ric[d] Joseph of Sandwich, 1484.'
>
> Whitstable, All Saints'.—'Reparation of the south porch of the Church, 6*s.* 8*d.* Ric[d] Coling, 1492.'
>
> Rodmersham, St. Nicholas.—'As much money as will pave the porch. Wm. Foxton, 1505.'
>
> Bapchild, St. Laurence.—'To the making of the church porch, 3*s.* 4*d.* Elizabeth Sturrey, widow, 1523.'

Churchwardens' Accounts also throw light on the moneys expended on the porch:

> Hawkhurst.—'A.D. 1548. Itm. payde to John white for whytying of the churche and pavyng of bothe porchis, lviij*s.* x*d.*'
>
> Leicester, St. Martin.—'1570-71. Payd unto M[r] Herycke for plaster y[t] mended the northe churche porche and the chamber owr it, ij*s.* iiij*d.*'
>
> 'A.D. 1599-1600. Item paid to Henry Halpenny for slates lyme and sand and for workmanshipp about the ij porches, xvj*s.* iiij*d.*'

MATERIALS OF THE PORCH

Porches, as indeed the whole fabric of the church, were usually built of the most adaptable material of the locality, which includes every variety of stone found in England; while of imported material, the oolitic limestone from the Caen quarries in Normandy was most largely used.

A type of porch in West Cornwall owes certain peculiarities to the use of native granite, in which the workmanship was governed by the nature of the stone, and lacks the delicacy of design obtainable in more easily manipulated material; but whilst the details of granite porches are of a solid character, they are by no means void of grace. Among these may be mentioned St. Breage, St. Burian, St. Just, and St. Wendron.

The fifteenth-century porch of St. Burian may be taken as typical of this group. It is a square structure, with buttresses on each face of the front angles and where it joins the wall of the south aisle; these buttresses are in two stages, divided by a plain set-off rising from heavy plinths, and have a bold string-course which continues along the side walls at the height of the springing of the arch of the doorway; they are capped by cubes, with their angles bevelled, from which rise panelled and crocketed pinnacles. The design of the crockets is dominated by the material; they are of no delicate leaves or fragile buds as are modelled from freestone, but plain billets protruding from the angles of the pinnacles, yet they have decided character.

The four-centred arch of the doorway is beneath an extraordinarily vigorous head with wide and plain mouldings, and the spandrels contain quatrefoils. The parapet projects from the walls and has battlements of peculiar design, every alternative merlon being apparently lowered to provide the

embrasures, each of them a square block with the chamfered weathering protruding from its midst, this method again being subject to the unsympathetic granite.

In the east of the same county, however, is another porch in granite, which is a marvel of skill; enormous labour and incomparable patience is exhibited in the exceptionally beautiful porch of Launceston Parish Church.

The Church of St. Mary Magdalene, Launceston, was built at the cost of Henry Trecarrell, between the years 1511 and 1524. The whole of the external walls of grey granite present a mass of sculptured designs, and in the south porch is concentrated the most interesting decoration.

In the middle of the south front, above the portal, is a canopied niche supported on a shield; this escutcheon rests on a scroll held by two angels, and is charged with the Trecarrell arms, the scroll bearing the date AN. DOM. MCCCCCXI. On the left of the base of the niche is a representation of St. George and the Dragon, and above, by the side of the parvise window, is the Good Samaritan. On the right is St. Martin of Tours, mounted on a horse, in the act of cutting his cloak with a sword for the benefit of the beggar who limps after him; above is Balaam, with his staff raised to strike the ass.

These are characters and episodes which would present themselves to one who had travelled through France on a pilgrimage to the Holy Land—an event impressed on future generations by a branch of the Eastern palm which is sculptured on each side of the hood moulding of the doorway. In addition to these subjects the whole of the porch is covered by geometric and foliated forms, producing a richness of effect unsurpassed by the most chaste sculptures in a more workable medium elsewhere. The *tout ensemble* must be viewed and not compared with the details chiselled in fine-grained stone or marble, for the details here are compulsorily stern in so hard a product of Cornwall's soil.

Although granite was so largely used in Cornwall, being suited to the climate, many another stone is found in the county, as elvan, marble, syenite, serpentine and other local varieties, which do not appear to have been quarried to any

great extent in olden times, and even now they lend themselves to decorative features rather than to constructional art.

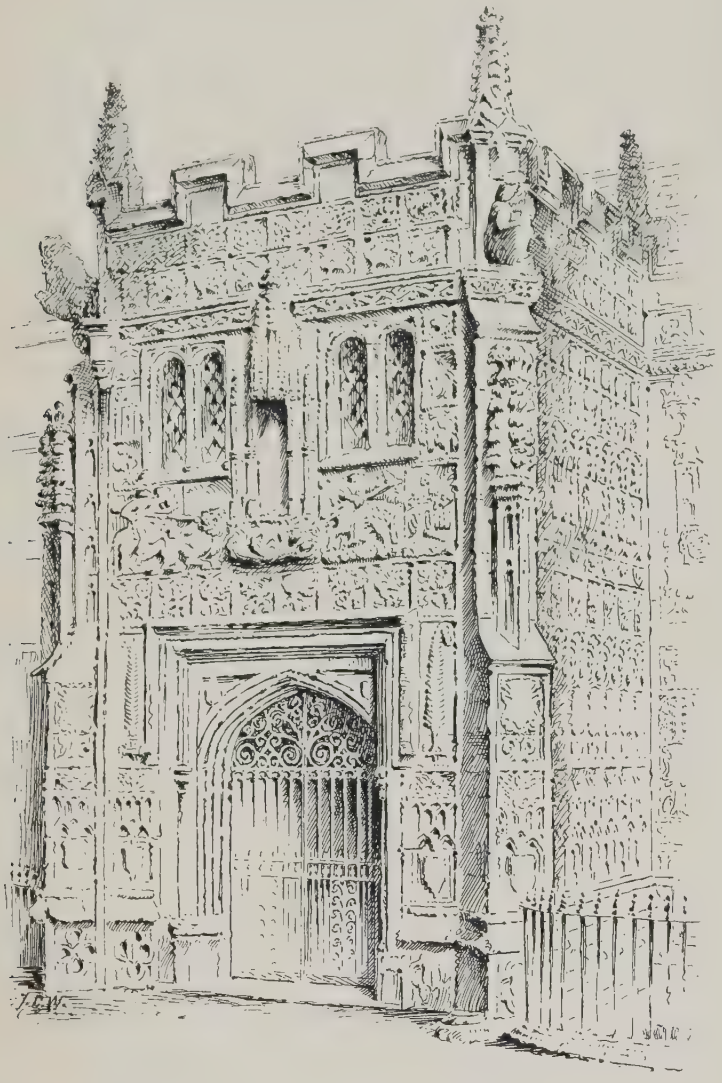


Fig. 27.—Launceston, Cornwall.

The dressed flints of East Anglia rescued the building craft from despair over the limited supply of stone, and

together these materials produced a beauty altogether their own, unmatched elsewhere—materials which were wrought to a high standard of perfection and consummate art, by a method known as 'Flush-work.'

In Norfolk and Suffolk they surround one; in village after village this dual combination rises before the eyes; but, ever new in varied complexity, no monotony is found. Churches as at Long Melford, Ardleigh (Fig. 71), or Lavenham, rise in more ornate state than many another, and yet fail to eclipse the beauty of those of more humble proportions.

The inlaid flints between shafts and cuspings of stone, in trefoils and quatrefoils, crowned initials, escutcheons, and many other devices, give to the stone and receive for themselves the full value of their many varied tints.

In place of stone, brick sometimes surrounds the irregular tesseræ of knapped flints, producing a harmonious blending of colour. Such materials were not limited to small matters, but structures of large proportions were reared skyward by the skilful manipulation of a multiplicity of such atoms; and no finer porch to a village church may be found than that of brick and flint at Great Ashfield, Suffolk (Figs. 22, 28).

The mouldings and jamb shafts of the doorway at Great Ashfield, the mullions of the side windows, the patron's niche, are all of brick, mellowed to a beautiful tint, and panelled with blue-grey and black dressed flints. These panels are in horizontal rows in the broad angle buttresses and above the portal, and of successive heights in the stepped gable of Flemish influence. It is a porch which should be the pride of the village and of the county.

Brick was much used in the buildings of the fifteenth century, and we have examples of porches built in this material. St. Michael-at-Thorn, Norwich, and the Church of Feering, Essex, are noble specimens; the former has a rectilinear porch wholly of brick, and the latter is decorated with diagonal lines of a different hue in the same material.

The freestones of other districts lent themselves to a refined chiselling, seen to perfection in the tabernacled niches of Beccles and of Woolpit (Fig. 63), in the lacelike parapets of Gloucester Cathedral, the jamb mouldings of St. Mary

Redcliffe, Bristol, or the undercut foliations around the statuettes which canopy the entrance to the grand south-eastern porch of the Cathedral of Lincoln (Fig. 50).

Wood was most probably used in the construction of porches throughout all ages of English church building, but the more perishable material, succumbing either to the strain of alternate wet and sun, or to wanton vandalism, more quickly than its stone contemporary, may explain why very few of those wooden porches left to the present day are earlier than the fourteenth or fifteenth centuries. They are found in most quarters of England, but are more common in

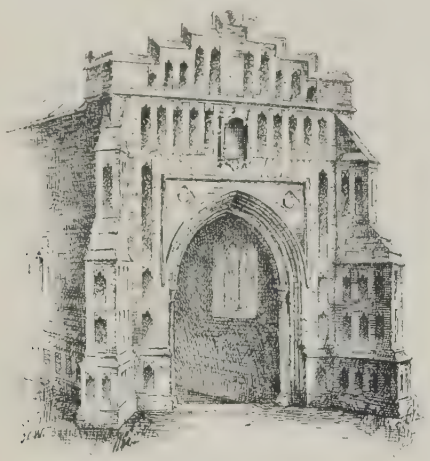


Fig. 28.—Flint and Brick, Great Ashfield.

those districts where stone was difficult to obtain. A great number are in Essex, and they are more general over the southern part of the land. Noble examples remain at Copford and Margaretting, Essex, and Ewelme, Oxfordshire; but none are more interesting than those at Stoke Poges, Buckinghamshire, and Sompting, Sussex.

Wooden porches were generally supported on low walls of brick or stone, that the damp should not get into the timbers and rot the foundations; and where the lower part consisted of wood panelling it usually rested on a sill of stone.

Barge-boards were sometimes for utility only, protecting the junction of the perpendiculars with the roof; but ofttimes they were the vehicles for simple or elaborate adornment, carved, pierced, and cusped in emulation of the architectural features of the period.

THE GALILEE

We have passed in review the different terms by which porches of varied character are known, without as yet studying many definite structures in detail. With a foreknowledge of the multitudinous purposes for which they were built, the mind will be better able to distinguish the utility of each and every part of those examples with which we have dealt ; and the object of their erection, or the purpose to which they were adapted, will be made clear.

The Galilee, as being the most limited class of porch, and covering the greater area, takes the premier place, and the first among Galilees shall be that of Durham, the best known, the largest and most beautiful in England.

Because of the scenes St. Cuthbert had witnessed at Coldingham, he decided that it were better for religious houses of men and of women to be quite distinct, and that there should be no intrusion by the one within the precincts of the other. This decision, recorded by Simeon of Durham, led to the idea that St. Cuthbert had a great aversion to women, and to all sorts of legends of the penalties pursuing those of the fair sex who had the temerity to pass the prescribed bounds.

On p. 33 the 'Rites of Durham' is quoted, relating how a chapel, in which women could worship without entering the Church of St. Cuthbert, was erected at Lindisfarne, dedicated to St. Mary, and called the Galilee.

Hugh Pudsey, Bishop of Durham (1154-1195), consecrated to that See soon after the cathedral was built, found that no chapel had been provided 'whereunto it should be lawful for women to have access.' He therefore began to build a chapel of St. Mary at the east end of the cathedral, for which he had sundry pillars of marble brought from

beyond the seas. Before the building had attained any great height, wide rifts appeared in the walls, and it was dangerous to proceed. This misfortune was ascribed to Divine displeasure that women should be stationed so near the shrine of St. Cuthbert, and not to the instability of the foundations; the work accordingly ceased, and the chapel was built at the west end of the monastic church.

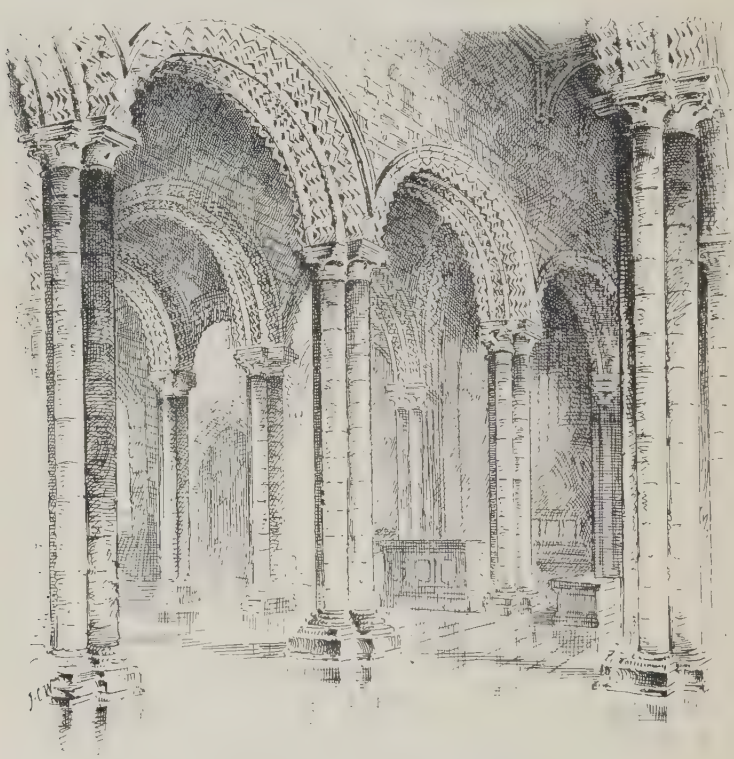


Fig. 29.—The Galilee, Durham.

The west end of the Galilee rests on solid rock; it projects beyond the edge of the cliff above the River Wear, and is supported by massive masonry which is incorporated with the rock.

The plan, which measures 76 feet north and south, and 47 feet east to west, consists of five aisles, each of which is of four bays. The clustered shafts of alternate marble

and freestone support semicircular arches; the latter are of one order, decorated with three lines of chevron—one on each face and one between roll mouldings on the soffit—impressive in its delicacy and beauty, and unsurpassed by any work of this age.

Bishop Cardinal Langley (1406-1437) put a new roof on the Galilee, somewhat higher than the original, and raised the walls above the arches to carry it; he also inserted the three Perpendicular windows in the west wall.

The great western door of the cathedral was blocked up by Langley, who opened up two new doorways—one at the west end of each aisle of the great nave—but the middle door was reopened in 1846.

In the book of 'Rites' all things formerly in the Galilee are enumerated—the shrine of St. Bede, the tombs, and the altars of Our Lady and the Lady of Pities, with their paintings and gilding, and 'very sumptuous and gorgeous furniture.' Remains of mural paintings of figures and draped hangings around the vicinity of those altars have been discovered beneath successive coats of whitewash, and the place of the shrine of the venerable historian, Bede, is marked by a stone in the pavement. Here, also, as being outside the monastic church, 'in the west end of the south angle was a font for baptizing of children, when the realm was interdicted by the Pope, which Thomas Langley, Bishop of Durham, did only procure as a privilege, upon special favour at the Pope's hands.'

To Dean Cornwallis we owe the preservation of this porch, when, in 1796, Wyatt designed a road over the site, and had begun the demolition of that which the late Canon Raine said, 'stands unrivalled in the kingdom as a perfect specimen of our national architecture, at that most interesting of its periods, when the Early English style was gradually superseding the Norman.'

Glastonbury Abbey.—William of Malmesbury, whose 'Antiquities of Glastonbury' is the earliest extant history of that world-famed abbey, describes how St. David of Wales built a church to the east of the ancient oratory of St. Mary: 'the Ealdechirch,' the 'Wooden Church,' the 'Wooden

Basilica'—by each of these terms was known that ancient church, possibly the first Christian building in Britain, the foundation of which was, in the twelfth century, attributed to St. Joseph of Arimathea. At a later date, yet another church was built still farther east, whereby St. David's was sandwiched between the other two.

All of these churches were burnt down on May 25th, 1184, and when they were rebuilt, the first two—the Ealdechirch and St. David's—appear to have retained the exact sites of the originals.

St. Mary's was the first to be rebuilt, and after a lapse of time, due to the death of King Henry II., who had undertaken the renewal of that which was destroyed whilst he unjustly left the abbacy vacant for the spoliation of its revenues, the building of the great church—the easternmost—was again proceeded with in 1235.

From the bonding of the work, the structure covering the site of the church built by St. David appears to have proceeded at the same time, and to have been designed as a grand porch to the great church of Sts. Peter and Paul.

That this porch was called a Galilee may be gathered from the acts of Abbot Adam of Sodbury (1322-1335), who 'assigned to the office of the sacrist twenty marks annually, for the maintenance of four priests well skilled in singing, who, together with the two anciently appointed to the Galilee [when it was a separate chapel], and the other two who are supplied by the sacrist and the almoner, shall daily perform the service, with melodious singing in the Chapel of the Blessed Virgin, clad in surplice and amice' (John of Glastonbury).

The thirteenth-century Galilee is three bays in length, and although the northern wall only is left, it is enough for the mental reconstruction of the whole. Across the entire width of the eastern side of this Galilee extended a flight of steps ascending to the great church, while doors in the north and south walls gave access to this porch.

The intervening wall between St. Mary's Church and the Galilee was removed, but the fabric shows evidence that a screen behind St. Mary's altar separated the two structures, which were thus made one. The fifteenth-century 'dug-out'

crypt beneath St. Mary's extends beneath the two western bays of the Galilee and stops short of the third bay, otherwise the west end of the great church would have been imperilled and the broad steps have had no support.

No question of the non-admission of women to the nave of Lincoln Minster prompted the designing of the Galilee as an addition to the foundation of St. Hugh; but it was built for the state entrance of the Bishop, as a fitting place for the Chapter to receive their prelate and guide him to his throne in the choir.

It was erected about the year 1230, at the south-west corner of the south-west transept, which was built some ten or fifteen years before, and was the nearest point to the episcopal palace on the southern side of the minster yard.

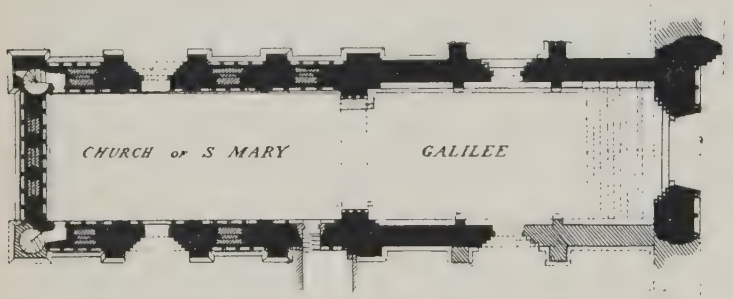


Fig. 30.—Plan of the Galilee, Glastonbury Abbey.

The plan is in the form of a cross, which is more emphatically seen in the pavement of the interior between the heavy masonry of the walls; the longest arm is towards the east, leading into the transept, and the porch is entered by portals on the south and the west. An arcade of slender shafts adorns the walls; at the end of the northern side the arches are open and rest upon a low wall. The groins of the vaulted roofs are rich with a profusion of dog-tooth mouldings; it is, indeed, said that the number of these pyramidical 'teeth' assumes a total of 5,355. The doorway giving access to the south transept is delicately foliated, and the whole effect is very beautiful, but some of the workmanship is inferior; this is seen in the external wall arcade,

where the spacing of the bays was evidently void of preparatory scaling; some of the arches of the arcade are compressed and forced from the legitimate arc to find their places on the capitals of the shafts.

The coffin lids of three lateral interments are in the pavement of the porch.

A newel stair at the south-west corner of the transept leads to the room above. A window of the triforium and two of the abutments of the transept are included in this chamber, which widens out at its western end and produces a plan like the letter **T**. The walls are covered with a lofty Early English arcade and perforated with eleven lancet windows about 17 feet in height.

In this room was held *curia vocata le Galilee;* this name of the court occurs in the 'Black Book of Lincoln,' as early as the reign of King Edward III.

From the Chapter Acts for 1609 we learn that George Huddleston, a priest-vicar, kept pigeons in the chamber, proof of which has recently been found in the feathers and other evidences among the documents which were then kept in this place.

Early in the year 1672 the porch was walled up and used as a casting shop by the plumbers of the cathedral, but at some subsequent date the workshop was transferred to the room above, until, in 1851, the present roof was constructed, and the Chapter archives were here collected. The state of the manuscripts was chaotic when, in 1873, after irreparable damage had been wrought, the muniments were calendered and arranged in new presses.

Some idea of the value of the documents now preserved within this porch may be gained by enumerating a few of the most precious: The 'Registrum Antiquissimum,' compiled at the end of King John's reign, with additions to the middle of the fourteenth century; the 'Liber Niger,' compiled about 1330, from an older Register now lost; the 'Register of Charters and Privileges,' compiled about 1330; and others of the same date. Among them we have the account of the enthronisation of Bishop Sutton in 1280; the Charter of William I. translating the Bishop's seat from

Dorchester to Lincoln; and the accounts of the biennial 'Opening of the Head of Sir Hugh'; the latter is a record of the receipts and expenditure at the opening of the *Chef*, or shrine of St. Hugh's Head, at Pentecost, and on the Feast of St. Denys.

One of the most perfect examples of a porch in Early Pointed architecture is found in the Galilee Porch of Ely Cathedral.

It has been a subject for controversy as to who was the builder of this porch at Ely. It is the redeeming feature of the west front, which in its perfect state would have appeared very flat without some relief. Bishop Eustace (1198-1215) is now generally accepted as the contributor of this beautiful addition. In the contemporary account of that prelate's work we read: 'Ipse construxit a fundamento novam galileam ecclesiæ Eliensis versus occidentem sumptibus suis' (*Ep. Reg.*, M, f. 168).

The entrance doorway to this Galilee is divided by a middle shaft into twin cinquefoiled openings with tracery above, filling the head of the embracing arch; the latter, springing from very slender engaged and banded shafts, is of beautiful proportions and chaste detail; the spandrels are occupied by foiled forms.

Above the portal are three lofty lancet lights, the middle one slightly higher than the other; and at each side, from parapet to base, are four stages of arcades, two bays on each side of window and doorway, deeply set, with slender shafts and cinquefoiled heads rich with a profusion of the dog-tooth ornament.

Externally the northern and southern sides of the porch are covered with arcading in four stages, not so deeply set as on the west front, with trefoiled heads above and cinquefoiled below.

Beautiful, though severe, as the exterior is, the interior surpasses it, and the severity is nowhere to be seen. The lower part of each side has a double arcade with detached shafts, not opposite but alternate one to the other; the front shafts descend to the bench table, but those behind rest on the table of a recess, and a vault between the two

arcades springs from the respective capitals. Above these is a second tier of shafts, filling the upper parts of the two bays of both sides. The door into the minster is of the same proportions as the outer doorway, and of similar design, but with more elaborate detail.

The side walls of this porch are very thick, and where they form the walls of the parvise above, a passage is contained in the thickness.

From the loftiness of the structure and the large windows it would be presumed that the chamber above would be a large hall, of dimensions commensurate with the holding of a court. But the walls are now a mask, the windows are backed and of no real use, and the roof is immediately above the vault of the porch; so that no idea of the original room can be formed, except as to size, and this vandalism was perpetrated in an enlightened age.

In 1757 Essex suggested the destruction of the Galilee as being an encumbrance; the roof was then ruinous, and he reported that the porch was 'neither ornamental nor useful.' Fortunately his advice was not followed, but again in 1796, Wyatt was impatient of its retention, and finally, in 1801, the roof was removed by Bernasconi. Possibly the latter man was responsible for the shoddy work which succeeded, and is described in Goodwin's 'Ely Gossip,' whence we gather that the upper part of the doorway of the Galilee Porch was renewed in plaster.

The acme of degradation was thus reached in the porch, of which it has been said, 'Perhaps the most gorgeous porch of this style in existence is the Galilee at the west end of Ely Cathedral: this magnificent specimen of the Early English style must be seen to be duly appreciated; it combines the most elegant general forms with the richest details.'

Under Dean Goodwin, the Galilee was repaved and, thanks to the care of Dean Merivale, the lower part, or porch proper, is again seen as in its original beauty.

THE PARVISE

The chamber over the porch, to which we think the name of 'Parvise' may be rightfully given, received our attention when we were considering the judicial and scholastic purposes to which the whole fabric of the porch lent itself, and also its use both as a library and a treasury (pp. 36 and 41).

Structurally it was generally the same size in plan as the porch, and was lighted by a window, either over the portal of the porch or at one or both sides. The hexagonal muniment room at St. Mary Redcliffe, Bristol (p. 46), is an exception.

Examples of a single chamber over a porch are innumerable, but occasionally two chambers are found, making the fabric of the porch three storeys in height, as at Beccles, Suffolk; Ingram, Norfolk; Ledbury, Herefordshire; and St. Sepulchre's, London.

In the porch at Ledbury is a lower chamber, formerly connected by a staircase with two upper chambers, of the Early English Period; but the original proportions were entirely destroyed in the middle of the nineteenth century by raising the roof of the lower chamber, thereby interfering with the windows of the upper room, one of which opened into the church. One of these chambers contains a fireplace and a piscina.

In the year 1880 a number of leaden bullets were found in the ancient door of this north porch at Ledbury. These are supposed to have been embedded in the wood during the Battle of Ledbury, between the Royalist and Parliamentarian troops, April 22nd, 1645.

The porch and two-storeyed chamber of St. Sepulchre was erected, according to Stow, by 'One of the Pophames,' who built 'the fair porch of the same church towards the south;

his image, fair graven in stone, was fixed over the said porch, but defaced and beaten down.' The south porch and tower escaped the Great Fire of 1666, and when it was restored in 1875 and the tracery of the windows renewed, an oriel was constructed over the entrance where Popham's statue formerly stood.

Access to the chamber above the porch was gained by various means; sometimes it was by a staircase in the thickness of the wall, as at Llantwit Major, Glamorganshire; or by a flight of steps protruding into the church, as at Catfield, Norfolk, and Kirby Moorside, Yorkshire; but more often by a newel stair within a turret, as at Wymondham, Norfolk; Northleach, Gloucestershire (Fig. 56); and at Hereford Cathedral. In the latter instance, a second and outer porch and parvise were added to the original porch, to which ascent was made in lantern turrets situated at the outer angles (Fig. 62). At Southwell Minster the approach to the parvise is by the triforium, and at Rushden Church, Northamptonshire, the chamber over the north porch is gained by a ladder. Before the passing of the Poor Law Act the room in Rushden porch was allotted by the parish authorities as the residence of an old woman.

Llantwit Major presents various unusual features in its porch. The church itself is curious; it is divided into two portions, which may be distinguished as the western and eastern churches. The object of our attention, the porch, is in the south side of the western church, and covers the entrance through an early Norman doorway. Another doorway, now blocked up, formerly opened into a chapel on the south of the nave, the foundations of which remain beneath the surface of the soil.

In the south wall of the church, west of the Norman entrance, is a pointed doorway opening on to the steps which lead to the parvise, the steps ascending in the thickness of the wall. This doorway was blocked up, and when recently reopened it was found that the staircase was covered by many fragments of broken imagery and sculptured stone—the work of iconoclasts, who had thus hidden the result of their fanaticism.

The windows of the parvise were not originally glazed, and, in the jambs, there still remain the hooks which held the shutters.

On the north side of the chamber another pointed doorway opens into the church; until recently this was also blocked up. The object of the latter doorway is not apparent now; possibly it opened on to a corbelled gallery from which relics were exposed; perhaps it was for the station of the 'Angel' on Palm Sunday, or for watch purposes; but whatever service it fulfilled it retains *in situ* the iron catch for the latch of the door.

Fig. 31.—Llantwit Major.

The line of juncture of the Norman and the later masonry in this church is noteworthy, showing that the doorway alone remains of the earlier fabric.

At Catfield is seen one of the most pronounced examples of the steps to the upper chamber protruding into the church. They are situated in the angle of the south and west walls, ingeniously wedged between the entrance door and a west window.

In Aldbury Church, Hertfordshire, is another instance of the staircase to the chamber partly projecting into the aisle of the nave, with no enclosure or balustrade.

The steps to the large room over the south porch of Tideswell Church, Derbyshire—known as the 'Cathedral of the Peak'—were so worn that it was almost impossible to make an ascent to what has long been locally known as 'The Bone Chamber.' Doubtless, it has been used as a charnel for the bones removed from the churchyard when ground was required for another interment, and the

numerous journeys of the nail-shod sexton on his gruesome errand would account for the extraordinarily worn state of the stone, which is now renewed.

From this parvise a squint looked into the church, but it was broken away and made into a doorway giving access to a nineteenth-century west gallery.

Occasionally these chambers are furnished with a fireplace and chimney; this is the case at Southwell Minster, where the north-western turret to the north porch is a well-contrived and ornamental chimney (p. 105). One of the chambers at Ledbury has a fireplace and piscina, and numerous other examples are extant. Where these occur, it is the general impression that the chambers were for habitation by the sacrist of the church. We, however, know of no instance where this theory receives documentary support. The sub-treasurer of Salisbury pledged himself to see that the clerks told off for certain duties slept in the church in their accustomed places, whilst he himself promised to sleep each night in the treasury. The treasury was over the sacristy, the octagonal building thrown out from the south-east transept, and the sleeping-place of the other clerks can only be surmised. At Lincoln, the night-watchman, when off duty, slept in a chamber of timber north of the choir, but the room over the porch was not utilised for this purpose.

For the most part, however, the idea that they were living-rooms is conjectural; it cannot be affirmed or denied that they were put to this use; but surely the various purposes of the parvise, as already reviewed, would sometimes suggest to the priest the advisability of supplying a warm and dry atmosphere for the preservation of deeds, or the comfort of study or tuition. Moreover, we would suggest the possibility that these fireplaces were built for the baking of the oblation.

In mediæval times, the preparation and baking of the altar breads was most carefully undertaken; in many monastic institutions a separate apartment was built for this special service; the Eastern Church called it 'Bethlehem,' the House of Bread, where that was brought into being which was to be offered for mankind; and even the semi-barbaric

Christians of Abyssinia studiously reserve a detached building within the wall surrounding the church for the making of the Eucharistic bread.

A solitary instance is known to us of the existence of a chimney in the ground floor of a porch. At Crostwick Church, Norfolk, the south porch has an opening in the south-west corner, from which a flue, about 18 inches square, extends to the top of the porch. This may have been used for the purpose suggested above, and very probably was the spot in which the new fire was kindled on Easter Eve.

At Ledbury and other churches, a piscina remains in the parvise, a fairly sure sign that an altar formerly stood there, and that these chambers were sometimes used as chantries or chapels; but possibly that at Ledbury, associated with the fireplace, was used in the cleanly preparation of the oblation.

That many a parvise was used as a chapel is certain, both from documentary sources and from archæological evidence, such as we find at Great Dunmow, Essex.

Within the Dunmow porch of undressed flints, with two external stoups, is a parvise of ample dimensions, approached by a newel stair in the north-west angle. Opposite the upper door is a tabernacled niche for the figure of a saint, and the same east wall of the parvise is pierced by no window, that side being formerly occupied by an altar. There is no wall to the parvise on the side next the aisle, but it is open to the church. From the parvise the floor extends over the south aisle to the piers of the nave, and is supported by massive timbers rising from the pavement, against the piers. Low panelling surrounds the sides and front of this gallery, with parclose screens of open tracery on the eastern and western sides rising to the roof of the aisle—an arrangement coeval with the fifteenth-century porch.

It would seem probable that the founder of this chantry in the parvise had this extension made as a family pew, so that he could be present at the requiems in the chapel, and also assist at the service at the high-altar from the same spot.

Over the south doorway of the Saxon church of Breamore, Hampshire, is a large stone rood, badly defaced. In the twelfth century a low porch was built over the doorway, and in the fifteenth century the walls of the Norman porch were raised, and a room built enclosing the rood. The walls were painted, and the remains prove that the room was fitted as a chapel.

There is a tradition that in the parvise of the beautiful flint-traceried porch of St. Margaret, Lowestoft, two maiden sisters, named Elizabeth and Kate, lived for many years, that they gave a piece of ground with a well of water to the poor people of the town, and that the well was known under their combined names of 'Bess and Kate,' which is now contracted into 'Basket Wells.'

Such traditions of dwelling in these chambers must not, however, be implicitly received, as the following story of St. Leonard's Church, The Hythe, Colchester, proves. The carved figures which once decorated the hammer beams of the beautiful roof of St. Leonard's, and fell beneath the axes and the hammers of the Puritans, were placed as lumber in the parvise, with their heads leaning out of the window. The view of the heads from outside gave rise to a tradition, that four robbers, detected in stealing the church plate, were condemned to starve in the parvise; thrusting their heads out of the window they appealed to the passers-by, and not in vain, for a sympathetic baker threw them a loaf of bread, for which he had to share their condemnation, and the figures, now increased to five in number, were said to be their petrified bodies.

The village church of Holme, Nottinghamshire, has quite a large porch and parvise, with a bold turret containing the steps to the latter, which is known as 'Nan Scott's Chamber,' because an old woman, named Ann Scott, was said to have made it her abode when Holme was plague-stricken in the seventeenth century. It now contains an ancient chest with a coped lid.

ROMANESQUE PORCHES

SAXON

VERY few porches may be ascribed to the Saxon era, but those few are of extraordinary size in proportion to the churches of which they form a part. Their capacity suggests that they were more fully utilised for penitential and scholastic purposes than were many of a later age.

To appreciate our possession of the porch at Bradford-on-Avon, it will be well to glance at the astounding manner in which that early fabric, after being lost to sight for long ages, was discovered and reclaimed, and recognised as a sanctuary of invaluable historical associations with one of the most able Saxon prelates and saints. This is no less than the *ecclesiola*, the little church, mentioned by William of Malmesbury, as built by St. Aldhelm, and standing in his time, the twelfth century (*Gesta Pontificum*). There was no suspicion that any part of this ancient church remained until the middle of the nineteenth century.

Amid a crowd of buildings in Bradford, and hidden from view, was a school-house. The first indication that it was an ancient structure was found when a flue was being enlarged. The honour of the discovery was, however, due to the Rev. Prebendary Jones, the Vicar of Bradford, who, in 1857, viewed the site from the top of the neighbouring hill, and was persuaded that certain roof-ridges discernible among the other roofs marked the lines of an ancient and independent building, possibly of the Saxon church.

With unfaltering patience, and at great cost, the site was acquired, and the difficulty will be appreciated when it is known that for this no fewer than five deeds of conveyance were necessary.

The most sanguine hopes were realised when it was found that it was the nave and north porch of a church which had been given by the lord of the manor in 1715 for a charity school, that the chancel had been walled off and known as the 'Skull House,' or charnel, and then turned into a gardener's cottage.

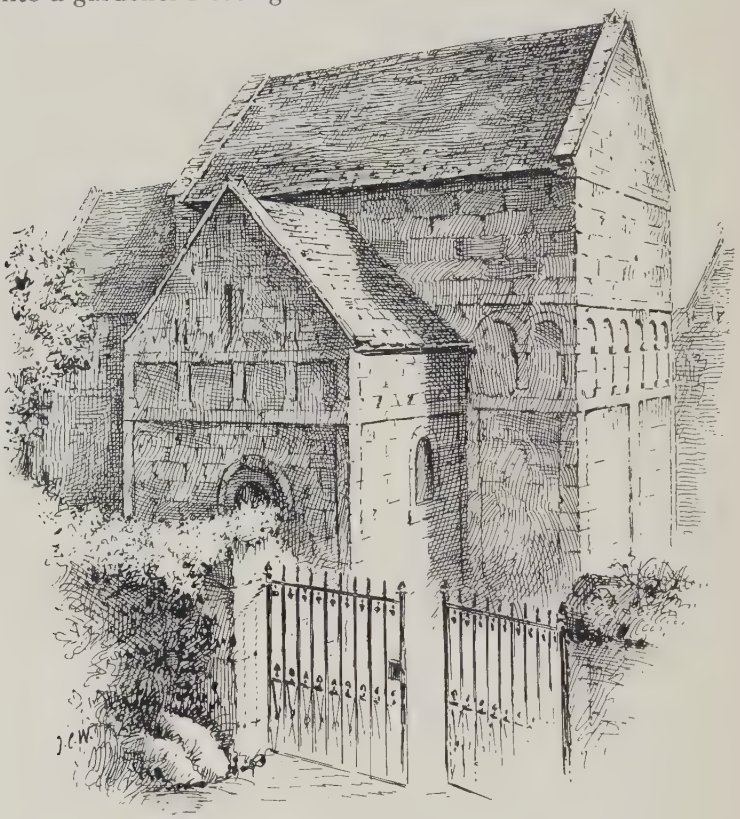


Fig. 32.—Bradford-on-Avon.

The south porch had been destroyed, but the north porch, with the nave and chancel, are now revealed as when the church was founded and consecrated by St. Aldhelm, in the seventh century.

An illustration of the whole church shows the proportion which the porch bore to the other parts. The nave is 25 feet 2 inches long, 13 feet 2 inches wide, and 25 feet

3 inches high; the porch 9 feet 11 inches east to west, and 10 feet 5 inches north to south; the chancel 13 feet 2 inches by 10 feet. (For plan, see Fig. 6.)

The porch is entered by a narrow doorway which is to the west of the middle, but the entry from the porch into the nave is centred. To judge from the foundations of the destroyed south porch, the arrangement of the doorways was similar; by this plan space sufficient for a font or an altar was allowed on the eastern side of the porches.

The arch of the inner doorway of the north porch is 2 feet 10 inches wide, and springs from an impost which is simply a plain stone course, also stopping a slightly moulded pilaster formed by a series of segmental roundels. Above this the impost is continued over the arch as a hood moulding. In the west wall of the porch is a semicircular headed window, splayed both internally and externally.

The roof is not at the original pitch as marked on the wall of the nave, but it retains the original line of drip.

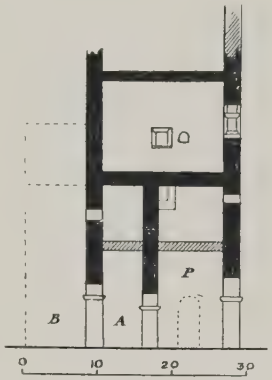


Fig. 33.—Elevation of Tower, Deerhurst.

A, Ante porch; B, conjectural baptistery; P, porch.

All the elevations of the church are divided into courses, the higher into three, the lower into two. The lower stage is panelled by pilasters, of very slight projection, supporting a string-course which, flush with the pilasters, is continued around the entire building. Upon the string-course of the porch a series of flat pilasters, on bevelled bases, support another continuous string-course, above which at the sides is the tabling for the eaves.

At the church of the Saxon monastery of Deerhurst, Gloucestershire, an idea of the original porch has been evolved by the late J. T. Micklethwaite from the remaining pre-Conquest work, which presents a curious plan.

The conclusion of that indefatigable antiquary is that a

forecourt, or atrium, occupied the ground immediately to the west of the church, and that the porch was entered from the covered eastern walk of the court by a door at each side. From this porch the original arch into the nave, 10 feet high and 5 feet 6 inches wide, remains; another arch of less height, on the western side of the porch, opened into an ante-room, or vestibule, to a baptistery still further westwards by another arch, within which a thirteenth-century doorway was afterwards inserted.

Above the porch and vestibule are two chambers, the latter illumined by a borrowed light from the conjectural baptistery, but the former, or eastern chamber, has a window in both the north and south walls; it also has a triangular opening into the nave, and a blocked-up doorway in the same wall which may have opened on to a western gallery, or have been the entrance to the tower, reached by a ladder, the only means by which these chambers could originally have been gained.

Another chamber, now divided, is above these, lighted by windows in the north and south walls, and near each of them is an arched recess. A blocked-up doorway in the west wall apparently led into a chamber over the baptistery (see illustration of elevation, p. 91), and in the east wall a double window, divided by a massive pier and with triangular heads, opens into the nave.

Other rooms are above these mentioned, but they form part of the fabric of the tower; only those described may be noticed here as possibly fulfilling the functions for which the parvise was originally devised.

Bishopstone Church, Sussex, is of very early date, but it is the porch to which our attention is directed. It is of large proportions, comparable with Bradford, but the walls of the nave being of less height than the latter, the ridge of the porch roof is received into the roof of the church. It is on the south side of the church, built of undressed flints with quoins of long and short work, and has a small light in the side. This porch was probably altered by the builders of the Norman tower, for the present projecting doorway is a post-Conquest insertion. This

insertion is itself a shallow porch, and is described and illustrated on p. 97.

In the Saxon wall over the Norman doorway is one of the earliest sundials extant in England. It is inscribed with the Saxon name of Eadric, but as the dial is of Caen stone it was probably made after the advent of the Norman dynasty by one, or in the memory of one, of the conquered race. As a probable post-Conquest work this dial is mentioned in the next section, and is dealt with more fully on p. 67.

Monkwearmouth was founded by Benedict Biscop, but was built by masons whom he brought from Gaul, so that the fabric should excel most buildings in England by being raised in a style *more Romano*. The porch is mentioned by Bede as the burial-place of the Abbot Easterwin. The west tower of the church is of late Anglo-Saxon work, and was probably built by Bishop Aldhune in the eleventh century, when he cleared out and repaired Benedict Biscop's church, which had been partially ruined by the Danes in the ninth century.

Until recently the lower part of the tower was buried in an accumulation of earth, and when it was cleared, it proved to be earlier than the tower, and is supposed to be the original porch of Benedict, which Aldhune used as the sub-structure on which to raise his tower.

The paucity of known pre-Norman porches may be attributable to the wholesale supplanting of Saxon buildings by those of the invaders. Guided by historical parallels, this would be partly due to the Norman plan of further humiliating a conquered people by discrediting and obliterating their landmarks, and partly to the pursuance of the Norman idea of substituting a higher order of art. The result was not invariably unquestionable, so far as it is possible to form an opinion from the few examples remaining of the previous age, and from the instability—necessitating quick rebuilding—of some of the work of the latter people, of which evidence remains in certain documentary records.

NORMAN

It is somewhat surprising that so great a building people as the Normans have left comparatively few porches of that period. Destruction may be widely responsible for this paucity; but the Normans seem rather to have lavished attention on their doorways, and generally left them enshadowed by the successive heavy mouldings of concentric semicircles.

The deeply recessed doorways, often of many orders, became an inset shallow porch which may have supplied the ritual requirements of that day; but the term *porch* cannot be applied to them unless structurally entire entities having independent walls and roof, even if that roof is a substructure to something else. Should the doorway be surmounted by a pediment on the wall above, as at St. Margaret-at-Cliffe, Kent, yet it is no porch, the pediment being but a decorative feature of the doorway.

Fig. 34.—St. Margaret's, York.

It has frequently been said that Norman porches are very shallow, but whilst in many examples this is so, in other instances a large and deep porch is a conspicuous feature.

St. Margaret's Church, York, has a distinctive but shallow porch. It is an enriched recessed doorway of four orders, the outermost is of two sections resting upon twin capitals above jambs of double chevron mouldings; the next three orders, ornate with deeply sculptured ornament, are sup-

ported by nook shafts. Within these is a space 4 feet deep, covered by a plain barrel vault, and beneath the impost a semicircular headed niche provides a seat on each side; the jambs and arch of the inner doorway are severely plain. The whole depth of the porch is 7 feet, and the gable is surmounted by a heavy cross with rectangular ends, but on it is sculptured a most graceful figure of the Crucified, over whom is the hand of the Eternal Father.

Fig. 35.—Gable Crucifix, St. Margaret's, York.

On the south side of the beautiful little apsidal church known as Steetley Chapel, Derbyshire, which was probably built by one of the sons of Gley le Briton in the time of King Stephen, and has been restored recently, the porch is little more than a projected doorway. Beneath the hood moulding is a portal of five orders, rich with the decoration of triple chevrons, balls, and beak ornament; but the nook shafts attract special attention by the curious designs upon them.

The outer angles of the porch are also shafted, leaving a narrow flat band intervening; the latter rises into the block of stone, which provides one plain capital for the two shafts, with

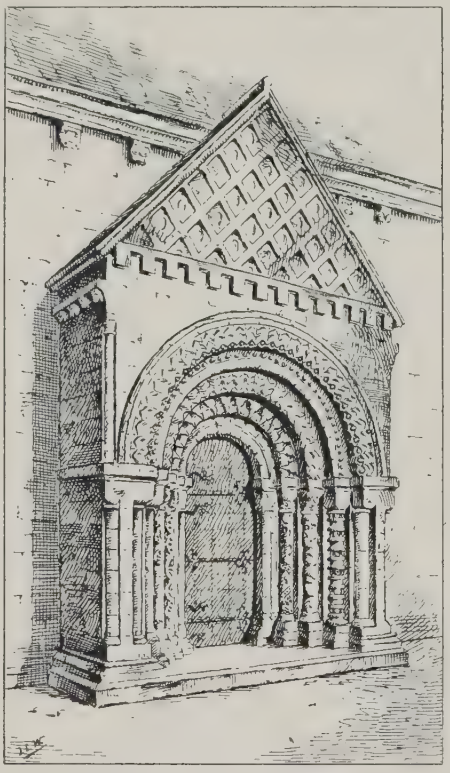


Fig. 36.—Steetley Chapel.

an impost which is continued across the sides of the porch.

The restored gable of the porch at Steetley exhibits similar features to those at Kelso Abbey in Scotland, but of much greater simplicity. Above a corbel table of square blocks the gable is filled with crossed diagonal bands, producing a number of sunken lozenges.

In the ruins of Kelso Abbey, a beautiful shallow porch remains on the front of the north transept. Battered and broken by the fire of artillery in 1545, when the Earl of Hertford stormed the abbey, to enforce its surrender into the hands of Henry VIII.; despoiled of the nook shafts of the doorway, with arcadings and gable mutilated, it still maintains the dignity of a fallen house.

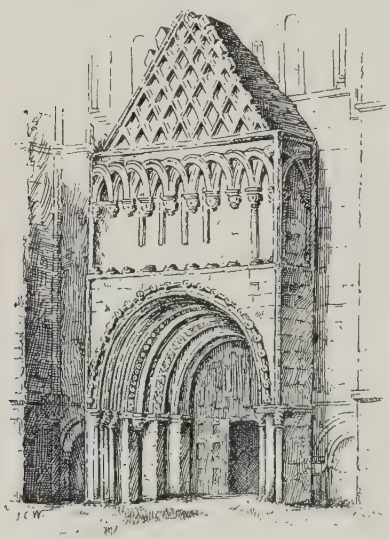


Fig. 37.—Kelso.

Kelso porch was erected in the first half of the twelfth century, and is, indeed, an elaborate counterpart of the English porch at Steetley. This likeness suggests the idea that possibly the general lines of the design were carried from one to the other by the intercourse between the two countries, which the constant wars of that time facilitated.

At Kelso the projecting masonry again serves but to contain the deep doorway; here also the shafts at the outer angles and those of the first order in the doorway are parted by a narrow band, but in this instance each shaft has its own capital of scalloped cushion design; and the peculiar adornment of the hood moulding is noteworthy. Above the portal is a stage of interlaced arcading; the shafts have gone, but the arches remain, and between the former position

of the middle shafts are four narrow windows, through which the monks could view the approach of friend or foe, for this mitred abbey, situated on the borderland, was subjected to the visitations of turbulent raiders.

Above the arcading the gable is filled with a fret of lozenges, each of the latter deeply sunk in triple mouldings.

Adel Church, Yorkshire, has a similar shallow porch on the south side of the late Norman building, and is an addition to the original church, overlapping one of the buttresses. The doorway is of four orders, three of them being sculptured with chevrons and beak-heads; the outer two only rest on shafts, and these have capitals sculptured with animal forms. The mouldings of the gable terminate in a dog's head at the apex, and in the pediment are panels of sculptures. At the top is the *Agnus Dei*, with the sun on one side and the crescent moon on the other. Two of the panels apparently contain an angel and our Lady, possibly intended for the Annunciation, but if so, the angel does double duty, taking his place as one of the emblems of the Evangelists, two of which are each side of the middle figure. The door retains the original handle, an animal's head with a human head within his jaws, the knotted handle-ring passing through the jaws behind the beast's prey. Inside the door are deep mortices for the insertion of a bar, thus providing a means of defence for those within the church.

Fig. 38.—*Bishopstone.*

The Norman doorway inserted in the Saxon porch of Bishopstone, Sussex, is scarcely more than a doorway to

the older building; but inasmuch as it has its own roof, it comes within this category, and may be counted as a shallow porch upon a porch. The cushion capitals of the nook shafts differ in design: one is scalloped and the other is carved almost to the abacus, the latter being no more than an extended impost, continued across the width of the southern side walls. The arch is sculptured with a deeply-cut lozenge ornament, which was apparently worked from the two sides with no system except that each voussoir contains the crossing of the mouldings, the joints of the stones passing through the middle of each lozenge, but as the voussoirs are of unequal width, some difficulty was experienced in uniting the design, which becomes confused towards the apex of the arch.

The sundial inserted in the Saxon wall above the Norman entrance is probably of the same date as the latter (see Fig. 26).

Not all, however, of the Norman porches were but glorified doorways; a few of the most noble examples in England were the handiwork of that people, and porches not only of one stage, but containing a chamber above, thus including the later Romanesque Period in the protracted controversy as to the name that should be applied to the upper room. Neither are those of considerable depth limited to great monastic churches, but they are also found in parish churches of humble dimensions.

Whether it be in the far West of England, in the Midlands or elsewhere, the outer doorway of the porch vies with the inner portal giving access to the church in the richness of its ornament, and sometimes far surpasses it. At Morwenstow, in Cornwall, the triplicated zigzag and other mouldings show no lack of zeal, although in less isolated districts more refinement is attained, as in the exterior portal of Balderton Church, Nottinghamshire, with its opening of two orders of triple chevron, its doorway of beak-headed ornament, its niche containing St. Mary and Child, and the base of its destroyed gable cross.

Malmesbury Abbey was probably rebuilt, at least in part, by Bishop Roger of Salisbury (1107-1132) in a manner

which called forth the encomiums of the versatile William the Historian, one of the convent in that monastery. He says of Bishop Roger: 'He was a prelate of a great mind, and spared no expense towards completing his designs, especially in buildings, which may be seen in many places, but more particularly at Salisbury and at Malmesbury, for there he erected extensive edifices at vast cost and with surpassing beauty, the courses of stone being so correctly laid that the

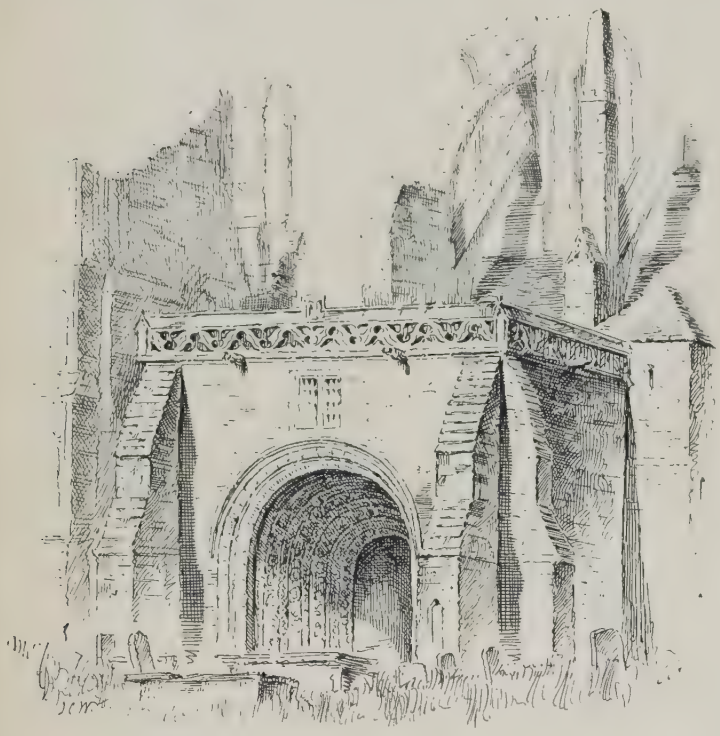


Fig. 39.—Malmesbury Abbey Church: before Restoration.

joints deceive the eye, and lead it to imagine that the whole wall is composed of a single block.'

In the great porch—33 feet wide and 24 feet deep externally—which remains to the fragment of Malmesbury Abbey Church, we may perceive the conscientious work of the Bishop's masons, and the Cluniac Benedictine influence, which was then at its height. But one great factor in its

preservation for about eight hundred years, is the casing built around it in the fourteenth century; the latter, as the first to meet the view, receives our first attention.

When the extensive rebuilding was in hand, especially at the west end of the church, in the fourteenth century, it is a cause for wonder that the earlier porch was not demolished,

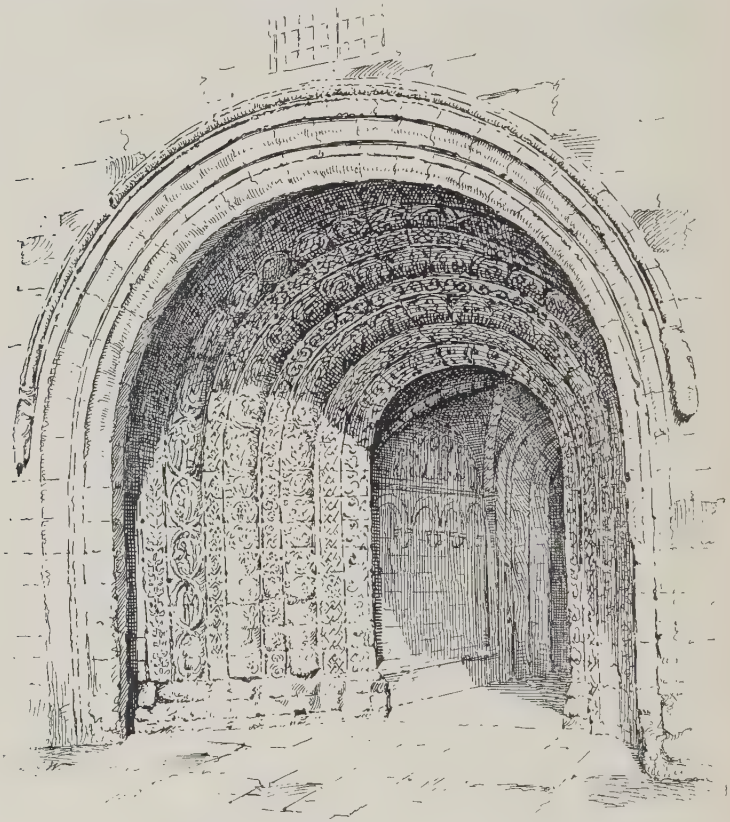


Fig. 40.—Malmesbury Abbey Church.

as was too often the case, to be replaced by one of the prevailing style; and it was probably owing to its wealth of decoration that it was spared. Instead of destruction, it was a work of preservation that filled the mind of the architect, and he built a wall of considerable thickness on each side of the massive porch, turning the southern angles, and allowing

the mouldings to project beyond the original doorway sufficiently to protect the sculpture from the violence of the elements, yet concealing no part of it. On each face of the southern angles he constructed great buttresses, and at the eastern junction with the wall of the south aisle he built a rectangular turret containing a newel stair to the chamber above, and covered it with stone shingles. The south side of the chamber is pierced by a two-light square-headed window, and the parapet above is pierced with curvilinear tracery.

The original porch is entered by one of the most sumptuous of recessed doorways, in which orders of convex form alternate with four flat sculptured bands, providing eight concentric arches innocent of shafts or capitals, rising with continuous enrichments from the bases on either side.

Three of the great mouldings are covered by numerous medallions containing a multitude of figures within foliated scrolls, seventy-eight medallions portraying Scriptural subjects—a veritable Bible; but the stone is so badly decayed that it is difficult to make out many of them. An enumeration of these subjects was made in 1634, which is here taken from Brayley ('Graphic and Historical Illustrator').

The subjects, starting from the base of the western jambs are:

Third Order from Inner Side.	Fifth Order.	Seventh Order.
1. Defaced.	1. God sits and beholds the sins of the world.	1. Defaced.
2. Light divided from chaos.	2. Ditto.	2. ,,
3. The sea divided from the land.	3. Cain a fugitive.	3. St. John the Baptist.
4. The Lord sits and beholds.	4. He comes to Eve.	4. St. Michael the Archangel.
5. He creates the fowls.	5. An angel.	5. The angels come to Mary.
6. He creates the fish.	6. God gives Noah an axe.	6. The Nativity.
7. He creates the beasts.	7. Noah building the ark.	7. The Magi.
8. The Spirit moving on the waters.	8. Eight persons saved.	8. The Magi find Christ.
9. Creation of Adam.	9. Abraham offers Isaac.	9. The Flight into Egypt.
10. Creation of Eve.	10. The ram caught in the bush.	10. Christ curses the fig-tree.
11. Paradise.	11. Moses talks with his father-in-law.	11. Entry into Jerusalem.
12. Adam left in the garden.	12. Moses keeping sheep.	12. The Feast of the Passover.

Third Order from Inner Side.	Fifth Order.	Seventh Order.
13. Temptation of Eve.	13. Moses striking the rock.	13. The Crucifixion.
14. Adam and Eve hide themselves.	14. Moses reads the Law.	14. The Entombment.
15. God calls to them.	15. Samson kills the lion.	15. The Resurrection.
16. The expulsion from the garden.	16. Samson carries the gates of Gaza.	16. The Ascension.
17. Spade and distaff given to Adam and Eve.	17. Philistines blind Samson.	17. Descent of the Holy Ghost.
18. Adam digs, Eve spins.	18. David rescues the lamb.	18. St. Michael overthrows the devil.
19. Birth of Cain.	19. David and Goliath.	19. St. Mary mourns.
20. Abel tills the earth.	20. Goliath slain.	20. Obliterated.
21. Guardian angel	21. An angel.	21. ,,
22. ,, ,,	22. David rests.	22. ,,
23. Abel's sacrifice.	23. Defaced.	23. ,,
24. Cain meets Abel.	24. David goes to Bethhoron.	
25. Cain kills Abel.	25. David's entertainment there.	
26. Obliterated.	26. Obliterated.	
27. ,,	27. ,,	
28. ,,		

The intermediate bands are rich with carved foliations, intertwined lozenges and scrolls of chaste design.

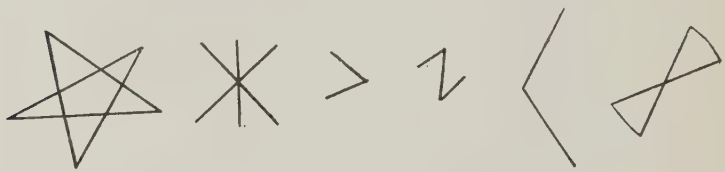


Fig. 41.—*Masons' Marks, South Porch, Malmesbury.*

Within the porch the lateral walls were arcaded with four bays on each side rising from a bench table; all the shafts except those at the corners have gone, leaving the arches supported by the capitals only. Above the arcades, in the semicircle of the vault, each side has a group of six figures with angels above them, all cut in high-relief.

The doorway into the church is of three orders, covered with elaborate lozenges and foliations, and on the tympanum is a Majesty, our Lord in glory within a vesica which is upheld by angels.

A holy-water stoup is on the right hand of the inner doorway; and on the stones are a number of masons' marks.

Archbishop Thomas II. of York, 1108-1114, considered the welfare of his spiritual family when he addressed a

pastoral letter to the inhabitants of that portion of his diocese covered by Nottinghamshire. In that letter he asked for contributions towards rebuilding the ancient church of St. Mary of Southwell—'and that ye the more willingly do this we release you, so that you need not every year visit the Church of York as all our other people do, but the Church of St. Mary of Southwell instead, and there have the same pardon as at York.'

Fig. 42.—Southwell.

With the offerings of the faithful was built the church at the South Wells—as it was known in contradistinction to Norwell, or North Well—and the north porch erected. Exempted from the ecclesiastical jurisdiction of the Archbishop of York, the Chapter of Southwell here held their own courts; certain civil jurisdiction also—otherwise in the hands of the Archbishop—such as 'assizes of bread and ale,' 'views of Frank pledge,' etc.; whilst on one occasion the justiciary of the crown exercised his authority on this spot.

The porch of Southwell Minster vies with those of the abbeys

of Malmesbury and Sherborne for pre-eminence. Externally it is 19 feet broad and 22 feet long, with walls of great thickness, leaving the internal width 14 feet. The broad entrance is flanked on each side by two engaged cylindrical shafts with scalloped cushion capitals, the abaci being formed by a continuous zigzag moulding, which runs around the outside and inside of the walls, terminating only against the capital of the outer shaft of the inner doorway. The arch of the portal is of two orders with round and square mouldings.

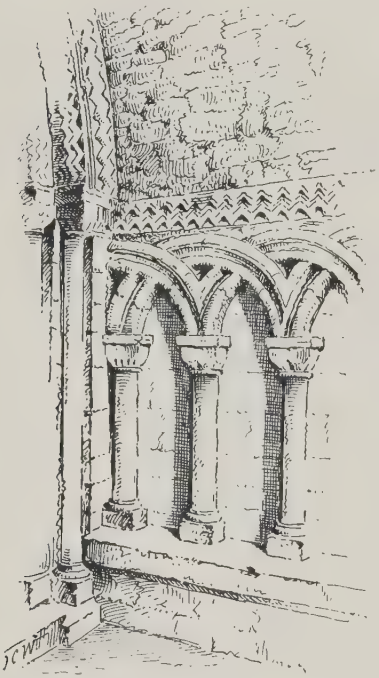


Fig. 43.—Arcading in North Porch, Southwell.

Beneath the string-course of double zigzags on the sides of the interior is an arcade of intersecting arches of double mouldings; the capitals of the shafts are of the cushion form, with two or more scallops, and the bases rest on a stone bench-table.

Springing from the zigzag string-course is a plain barrel vault of undressed stones, appearing crude and rough against the elaborate workmanship of the other parts.

The inner doorway is of six orders; fine nook shafts, with scalloped cushion capitals, support arches ornate with mouldings of the chevron doubled and quadrupled, and of the beak-head. The jambs and head of the immediate doorway are unbroken by shafts or capitals, but have a continuous moulding of opposing chevrons, each pair containing a diamond-shaped boss.

The oaken doors carved with tracery are of the fourteenth century.

Above the porch is a chamber, an uncommon feature in

Norman work, to which access is gained from the triforium. It is lighted by three windows in the northern gable, the middle light rising above the others. They are ornamented with continuous zigzags on jambs and arches, outside which are shafts with bases and capitals, and above each is a hood moulding with sculptured dripstone terminations.

Within the thickness of the parvise wall are aumbries, and a fireplace with a flue is contained in the north-western turret, one of two that decorate the gable ends. If this chamber was for habitation it would possibly be allotted to one whose duty it was to watch for fugitives seeking sanctuary (for which purpose the protection of this church was widely sought). The claimant for sanctuary here might be received for thirty days, and if by that time he had not made his 'peace' and wished to make a journey, presumably to gain evidence of his innocence, he was to be accompanied and brought back by some of the clergy, bearing some sign of the 'Peace of the Church' and with the relics of saints.

The south porch of Sherborne Abbey, Dorsetshire, erected about the year 1160, is also wide and open. The outer entry has an arch of wide span, with the deep mouldings and the soffit covered by richly-wrought zigzag, chevron, and other ornamental designs. The inner arch is supported upon jamb shafts, the capital being a portion of the impost which extends across the small frontage on each side. The outer moulding of the portal, beneath the hood, rests on the impost which intervenes between the moulding and the capital of the nook shaft. A sculptured head, in bold relief, is in the middle of the hood moulding at the apex of the arch.

At each side of the front a plain niche rests on the heavy plinth and rises to the impost, and above the latter is another niche with a continuous zigzag moulding. The lower stage at the side has an arcade of two arches beneath a string-course.

The interior is roofed by a ribbed quadripartite vault, supported by simple cross springers and plain ribs. The sides are arcaded in two stages—the lower of plain roll mouldings, and the upper with zigzag ornament. Similar

decoration surrounds the inner doorway and a blind arch above it.

Some distance above the first entrance is a bold chamfered string-course, upon which rests a two-light window of the parvise; at the angles of the latter, and also towards the middle of the front, are shafts which apparently carried arches, but the capitals now carry a heavy moulding, over which is a deep parapet of pierced quatrefoils.

The chamber over the porch would therefore appear to have been part of the original structure, but to have received the window with a square label and the parapet about the middle of the fifteenth century.

In 1437 a fire destroyed a great part of the church, when, Leland says, 'the Porch of the south side of the Body of St. Mary Chirch is an antique Peace of Work, and was not defacid with Fier, because it Stoode with a far lower Rofe than the Body of the Chirch did.'

When, in 1850, the porch was restored by Mr. Carpenter, it was admirably rebuilt from the foundation with the same stones, but, instead of replacing the Perpendicular parapet, he finished it with an imitation Norman design of his own.

Not only in the remains of great monastic churches are deep porches to be found, but many parochial churches are the possessors of beautiful examples. The south porch at Castle Rising, Norfolk, is entered by an arch of three orders with deeply-cut mouldings, flanked on each side by a short buttress of the same height as those at the sides, where the set-off starts immediately below the roof table. Above the doorway a string-course passes across the south front supporting an arcade of three bays. The roof is of a very acute pitch, and windows in the sides illuminate the interior of the porch.

The south porch of West Walton, Norfolk, is an uncommon example; that at Castle Ashby, Northamptonshire, is noteworthy; and at St. Mary, Shrewsbury, is a fairly deep porch with a later parvise above.

Nestling in the angle of the aisle with the nave of Bredon Church, Worcestershire, is a noble porch of the Transitional Period, with a small chamber above. Under a chevron hood

moulding an arch of bold dog-tooth springs from the impost, which here supplants the abacus to the capitals of the jamb shafts, the latter of Early English character. The next inner moulding is continued as jambs and arch without the intervention of capitals. Above the entrance a string-course of chevrons passes across the front from the left angle, which is bonded with the aisle, to the right, meeting the slender shaft at this angle between the front and the slightly projecting buttress of the side; this shaft passes from the ground to the corbel table supporting the roof at the sides and the front of the gable. Within the gable is a small rectangular light.

The era of transition from the Romanesque to English architecture is not lacking in examples of shallow and of deep porches. The western entrance to the Church of Nun-Monkton (*circa* 1220) is little more than a deeply receding doorway of late Norman design, but the saving feature of a protruding gable places it within the present category, while the gable, with its patron's niche and the side buttresses, are quite Early English.

Brixworth has lost its Saxon narthex, but preserves a late Norman porch on its southern side; and at Witney, Oxfordshire, the Norman porch has a later room above. At Austerfield, Yorkshire; All Saints', Walsoken, Norfolk, and many other village churches, usefully proportioned porches of the Romanesque craftsmen may be seen, with the portals deeply sunken in rich mouldings; and before taking leave of their handiwork another specimen may be considered, in that which is now a porch to the Templars' round church in London.

On the west side of the Temple Church is the remnant of the old cloister which abutted on to the church of the twelfth century—two years before the final loss of Jerusalem—which was dedicated to the Blessed Virgin Mary by Heraclius, Patriarch of Jerusalem, on February 10th, 1185. An inscription on the tympanum of the west door records this dedication, and proclaims an indulgence of sixty days for those who annually visited the church.

The greater part of the cloister was destroyed by fire in

1678, but the remaining fragment, the first bay, was utilised as a porch, open on the front and two sides. Even that piece has been badly treated; the northern side was walled up when houses were built in the Inner Temple Lane in 1840; rooms were built upon the porch and blocked the west window of the church, and the groining of the porch was so thickly covered with plaster that the ribs were lost to sight. These excrescences were removed in 1861, but the restorations accorded this exquisite example of Late Transitional work leave it open to varied opinions as to how far the superadded masonry detracts from its original beauty.

In the north porch of the church in the Hospital of Holy Cross, near Winchester, we have a small but good example of the transition from the Romanesque to Pointed architecture, founded by one of a royal house in 1136. Through all vicissitudes the charitable foundation of Henry de Blois remains. Here, when the tooth ornament in the mouldings was yet unmutilated, there passed Kings and princes of the Church. Beneath the groined roof supporting the room above, and through the doorway of horseshoe form, they entered the church to worship at the altar together with the aged brethren, who there found a haven in which to end their pilgrimage on earth.

EARLY POINTED PORCHES, THIRTEENTH CENTURY

In the Early Pointed architecture, which was essentially national in its inception, there are numerous examples of those shallow porches which were noticed in Norman work. Some of the Early English doorways were recessed as deeply as those of the preceding age, a feature which alone is not to our purpose; but others, with but a slight yet definitely structural projection, demand attention.

Such specimens as are seen in the west end of Luddington Church, Northamptonshire, or the chancel door—often called the priest's door—of Uffington Church, Berkshire, are scant apologies for the name, and they were obviously erected to protect the mouldings of the doorways from the worst stress of weather. At Luddington the very fine doorway is thus sheltered, as also at Uffington, but in the latter instance the shallow porch conveys an idea of incompleteness. In the latter example the sides of the porch have the character of responds with the omission of the shafts and capitals; the stone slabs forming the roof of this shelter rest upon this apparent respond, and the front edges of the roof with the surface of the sides appear as though cut through, leaving a sectional view.

In the same church is another porch in an unusual position, being situated in the eastern side of the south transept. This, again, is shallow, but more fully answering in every respect to the requirements of a porch. The mouldings to both the outer and inner portals are supported by a single shaft at each side, with conventional foliage in the capitals. A moulded course runs along each shallow side from capital to capital, and a large deeply recessed and moulded quatrefoil is contained in the outer gable.

Yet a third porch of the same era is found in this church. The large south-west porch of St. Mary, at Uffington, the people's porch, the ceremonial porch, is a most dignified attribute to a noble building, although it never reached completion. The entrance doorway, with double nook shafts and deep mouldings, is beautifully proportioned.

Buttresses at each side of the front angles have gabled terminations and a string-course at the height of the jamb-shaft capitals; the two on the south front are enriched by trefoil-headed niches and foliated ornaments in the gables.

The gable of the porch is weathered by an angular plane with moulded edges, and from the lower angles, just above the buttresses, rise groups of clustered shafts, ending abruptly, whose beauty emphasises our regret at their unfinished state, for, with such craftsmanship as is here displayed, a graceful and artistic completion of the design would have been assured. Above the doorway is a shouldered flat-top window to the chamber, and the top of the gable contains sculptured forms.

Internally the porch has a high quadripartite vault; the walls are lined with bench tables, and the doorway into the church is equally beautiful with the rest of the structure. In the western angle with the church is a stair turret, the door opening on to the steps to the parvise being situated in the western wall of the porch.

Another shallow porch is seen in the western tower of Higham Ferrers, Northamptonshire, situated between two buttresses. This presents a feature unusual in parish churches, in its twin doorways; these have segmental arches, the architraves and jambs being rich with foliage and small figures. The dividing masonry of the two doorways is relieved by a shaft, which opens into foliage without any astragal; this supports a square base to a trefoiled niche, of which the upper part is diapered. The tympanum is otherwise filled with circles sculptured with Scriptural subjects in relief; there are represented the Salutation, the Angel appearing to the Shepherds, the Offerings of the Magi, the Crucifixion, the Descent into Hell, the Disciples at

the Sepulchre, and other sacred events in the life of Christ; and the interstices are filled with foliage.

The sides of the porch are arcaded in two bays, and the roof is divided by one great chamfered rib, the vault being covered with diapers.

The mouldings of the entrance arch are supported on two shafts at each side, and the whole design is beautifully proportioned; the masonry above is laid so as to relieve the porch of the superincumbent weight.

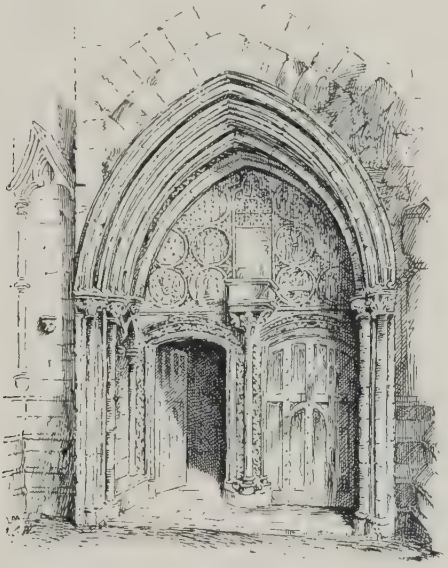


Fig. 44.—Higham Ferrers.

All Saints' Church, Skelton, Yorkshire, presents an example of a deeply recessed doorway of great height for so small a church. The walls project from the church very slightly, just sufficient to contain the depth necessary for the nine shafts on each side; the conventional foliage of the capitals is very fine, and the abaci are ornamented with the dog-tooth; the hood moulding and two of the inner mouldings are enriched with similar decoration. The gable is very high and acute, and the roof of the porch is received into the pitch of the roof of the church.

In St. Andrew's Church, Barnwell, Northamptonshire, the broad south-west porch is quite simple, and foreshadows the model on which many porches to parish churches were built in the succeeding period. Both the inner and outer doorways have good mouldings, some of them exhibiting the

Fig. 45.—Skelton.

tooth ornament. A dial has been placed on the front of this porch.

At Gedney, in Lincolnshire, the abbots of Croyland left a doorway of this period, and harmoniously incorporated later additions with it. It has an acutely pointed doorway with two jamb shafts on each side; a chamber was built

over it, and diagonal angle buttresses added for its support, with an octagonal turret by which it could be reached. The parvise has a two-light window with a niche on each side, a low roof and plain parapet.

Barnack, Northamptonshire, with its famed early tower, has also a noteworthy porch. The entrance has a fine doorway, with triple jamb shafts, foliated capitals, and bold mouldings; and the interior is worthy of its portal. The lateral walls are arcaded above the bench tables with very deep mouldings, and the vault is supported on cross springers. It has an acutely high-pitched roof, rising above the wall of the aisle, and descending over a buttress at each side, which gives an appearance of greater width to the porch than is actually the case.

Fig. 46.—Barnack.

Educational work in porches has been dealt with on p. 36, but at Barnack the position for the pupils appears to have been elsewhere. When the lowest stage of the Saxon tower was cleared from an accumulation of earth, it was seen that the pavement against the bench tables, there situated, was well worn by the action of feet, and it is reasonably surmised that some sort of tuition was given to restless students at that spot.

Good porches of this period attached to parochial churches are not uncommon. A variety of examples may be seen

at Great Tew and Middleton Stoney, both in Oxfordshire; in the south porch of St. Wolfran, Grantham; at Tansor, Northamptonshire; Somerby, Leicestershire; Oxford, St. Giles. St. Mary Warmington, Northamptonshire, has the three jamb shafts on each side of the outer entrance banded across the middle, and the arch contains the tooth ornament; the interior is groined, the vaulting being supported by simple cross springers, and on each side is an arcade of three bays; the architrave of the inner doorway has three sets of mouldings springing from one engaged and two detached shafts on each side. The porch of this period at St. Mary Redcliffe, Bristol, is described on p. 44.

Early English porches are not confined to parish churches. Collegiate, monastic, and cathedral churches exhibit some of the grandest examples of the period. The beautiful but mutilated Galilee of Ely has already been considered on p. 81.

In the triple porches of Peterborough's west front, we find a design of unequalled beauty—famous, not only among English minsters, but throughout Western Christendom.

It is a magnificent development of an exterior narthex—a huge porch of three portals between two towers, the gigantic piers detached from the west front, with a paved space between covered by a lofty vaulted roof. In the words of Professor Freeman, 'the portico of Peterborough is unique; the noblest conception of the old Greek translated into the speech of Christendom and of England has no fellow before or after it.'

Dignified in reposeful state, sombre in its depth of shadow, and brilliant in its mantle of stone brocade, it is at once the noblest and purest exponent of Early English architecture.

The middle bay is narrower than those at the sides, the gable following the actual pitch of the roof of the nave, whilst the other pediments are for the due coronation of the arches, but with no gable purpose. To obtain an equal height to all three pediments, the middle one springs from a higher point than its neighbours, to accommodate which, the flanking turrets do not rise immediately centred above the slender shafts in the middle of the great piers, but are

placed slightly to the north and south of them respectively; while free from anything like formality, this arrangement preserves a perfect harmony.

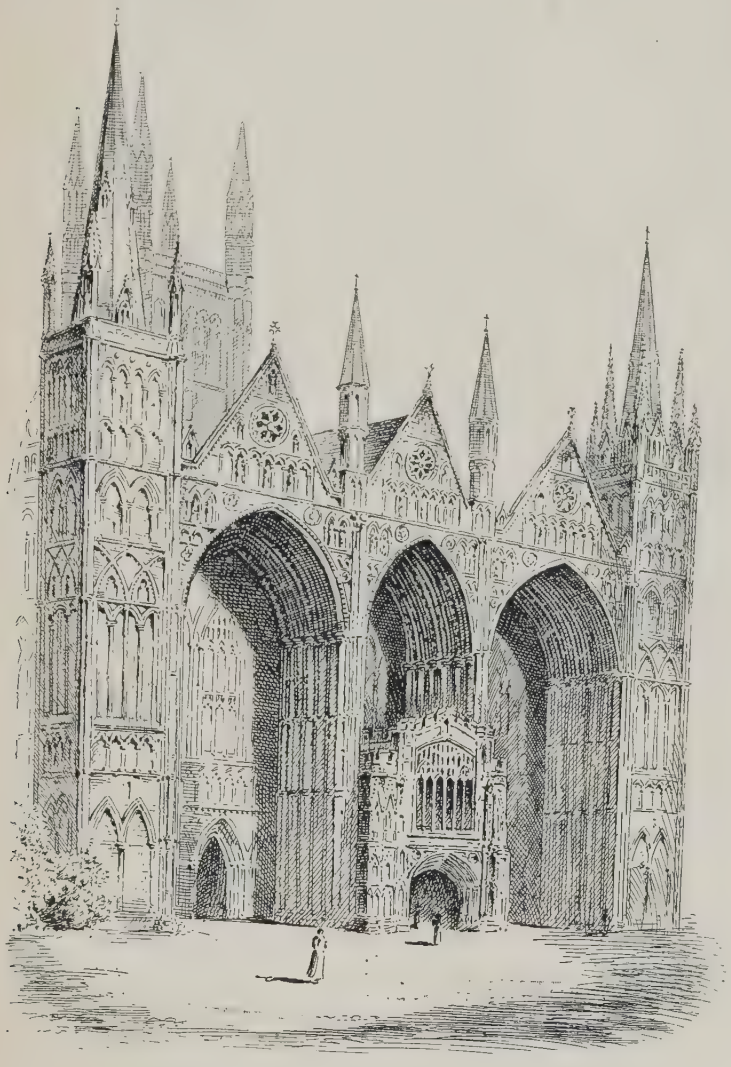


Fig. 47.—Peterborough Cathedral.

Each bay has six detached and banded shafts on both sides, with floriated capitals, from which the mouldings of

the arches spring, but the middle bay is more ornate; between the shafts crockets rise the whole height, and the inner hollow of the moulding contains the tooth ornament.

A clustered shaft on the front of each pier rises to a string-course which horizontally traverses the whole front, and at the two extremities—the north and the south—a tower buttresses the whole structure.

Within the spandrels of the great arches is a profusion of rich detail; each contains two niches with figures, two trefoiled arches, a quatrefoil, and an hexagonal design of much beauty.

In the height of each gable is a niche canopied by the bold projection of the gable moulding, rich with the billet and wavy ornament. The middle one contains a figure of St. Peter, mitred, and holding the keys with his hand extended in blessing over the people of Peter's City, or Peterborough (see illustration, p. 57). The other niches contain St. John and St. Andrew.

Beneath each statue is a round window of varied designs, with trefoils, foliage, and other enrichments. Each window is flanked by occupied niches, too lofty for the axes and the hammers of iconoclasts. And beneath each window is a range of niches; four are pierced by windows, and the alternate three contain figures.

On the apex of each gable is reared a cross; the design of the middle one is illustrated on p. 57; the others are different in detail, but all of them beautiful.

The two pinnacles are square to the spring of the middle gable, when they assume an octagonal form; they are arcaded in two stages, the uppermost pierced, and terminate in spires.

The spires on the towers at the sides are later in date, and each of a different period.

Who the designer and builder of this narthex may have been we are not told, though Peterborough was not lacking in chroniclers at the time of its erection. Swapham carries his record to the middle of the thirteenth century, and Abbot John continues it for another seventeen years; both of them must have seen the progress of the narthex in its

building, yet they are silent. Gunton and Willis, Paley and Poole, all eminent men, have dealt with this subject, yet fail to determine whose was the master mind that conceived or executed so great a work, and blended it so admirably with the Norman workmanship of the nave.

Of the abbots of this period, Andrew saw the closing years of the twelfth century, and Acharius ruled during the first decade of the thirteenth. Four more successive abbots held the crozier of office before the dedication of the church in 1237, by which time the chronicle in stone leads us to conclude that the great narthex was quite complete.

The pavement of the narthex is a mosaic of gravestones, some of them of early date, and from the will of Sir William Field, Peticanon (or Minor Canon) of the year 1558—after the abbey church had been made a cathedral—we have an example of an interment in the outer porch, and also find that this narthex was called 'the Gallery [Galilee?] before the church door,' where all his fellows were buried.

In the latter part of the fourteenth century an addition was made to this front by the insertion of another porch, probably as a structural necessity for the support of the great piers. Whether or no this necessity arose, the way in which the additional work was wrought secured greater stability to the original design by the very obvious and substantial support gained by the method of construction of its turrets and buttresses.

It is a porch and parvise inserted within the middle bay of the narthex, and slightly projecting beyond its piers. It is of two bays, with lierne vaults, the outer bay nestling between the two great piers and the inner vault extending across the width of the narthex. The outer portal arch springs from shafts with the plainest of capitals, and above is a large window of six lights, with severe tracery within a segmental head. A niche is above in the midst of a battlemented parapet; niches are on both sides of the window, and niches are in the delicate buttresses of the front. The side turrets are panelled in two stages, in which niches with triangular canopies and narrow slots for light combine in a play of light and shadow.

The parvise now contains the library which was begun by Dean Duport, to which was added the library of Bishop Kennett and many other contributions. Among the manuscripts is the 'Book of Swapham,' to which we have already had occasion to refer.

Wells Cathedral is considered to have one of the finest specimens of Early Pointed work in its north porch, and certainly one of the earliest, for the pontificate of the builder, Bishop Reginald, was in the latter part of the twelfth century (1174-1191). But associated with him was that master of design, Hugh, Archdeacon of Wells, better known in later days as St. Hugh of Lincoln, who anticipated other architects in the growth of English Pointed building. Their work at the west of the cathedral included this porch, in which many indications of the Romanesque spirit remain.

The porch juts out from the north aisle, more to the easterly part than is usual, in the sixth bay from the west, which is the fourth from the crossing of the transepts.

The outer doorway is deep with numerous bold mouldings, two of the cavettos holding the tooth ornament, while the hood moulding is carved with deeply undercut foliage on its protected under side. The shafts at the sides are banded, and in the conventional foliage of the capitals on the eastern side figures representing the martyrdom of St. Edmund of East Anglia are introduced. The first depicts the King crowned, transfixed with arrows, with two Danes on each side in the act of drawing their bows; others show the beheading of the martyr, the protection of the head by a wolf, and the discovery of the relic in such strange keeping by two men.

Two rectangular panels, sculptured with mythical animals, are let into the spandrels. Above a string-course the gable is filled by an arcade of graduated lancets, but in place of the middle shaft a corbel supports the arches, thus leaving the wall space free for the insertion of three small pointed windows, with bosses of sculpture above. In the height of the gable is a floriated boss, and the apex is surmounted by a small pinnacle.

The front angle buttresses, with slender shafts at the

corners, are reminiscent of Norman ideas, and are surmounted by arcaded octagonal pinnacles.

Internally, the two bays of the porch are divided by three detached shafts, from which springs the ribbed vault, the foliated capitals of the shafts turning into scrolls, containing the spirit of a classical volute, similar to some of those of St. Hugh's work at Lincoln.

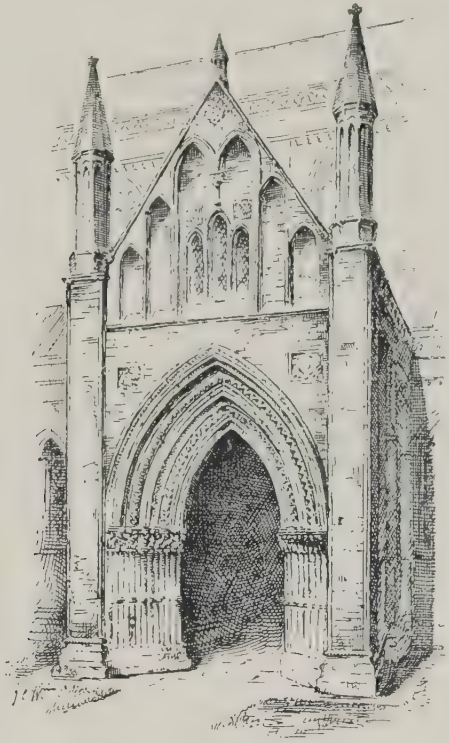


Fig. 48.—Wells Cathedral.

The lower parts of the walls have a double arcade in front of another row of arches, the outer mouldings intersect, and the abaci of the outer capitals are finished off with foliage, the spandrels containing sculptured beasts. Above is another arcade, in which a restrained use of small pieces of foliage gives an indescribable beauty.

A double doorway gives access to the church, in which bold and ornamental jamb mouldings produce a good effect, while

the figures in the capitals, vested one in a cope and another in a chasuble, are at once interesting and instructive as to the ample size of the vestments as worn at this period. Numerous interments were made in this porch.

The church of the Augustinian Priory, Christchurch, Hampshire, presents innumerable features of surpassing interest, and not least of these is the immense north-western porch, on the side of the church most nearly approaching the mount-keep of the castle built by Baldwin de Redvers,

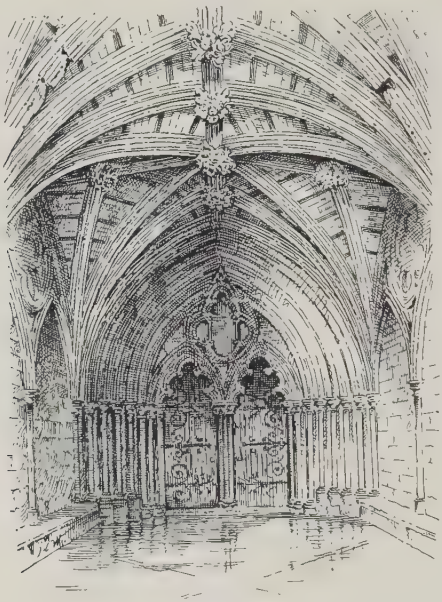


Fig. 49.—Christchurch, Hampshire.

and near enough to come within the military protection afforded by that stronghold.

This great porch is 40 feet in length, and its roof rises higher than the aisle of the church. Externally, the structure is very plain, and is entered by a deeply moulded doorway. Inside, however, the grandeur of the building is impressive; each of its long sides is furnished with a bench table, and is divided into two bays; from slender shafts and plain capitals spring a wealth of moulded ribs to the tierceron vault, with

great bosses of exquisitely sculptured foliage, the vault being worked in stone of two colours. Each wall bay is arcaded in two arches, with a large cinquefoil in the spandrels.

The double doorway into the church is divided by a pier of clustered shafts; the doorways have cinquefoil heads with floriated cusps, and in the tympanum is a quatrefoil, with the uppermost division extended yet higher with another cusped member. This double doorway is contained within numerous shafts and a succession of mouldings. It is locally said that the large chamber above the porch was used as the village school-house.

Salisbury Cathedral is one of the best-known buildings of this period; and here, between two buttresses of the west front, is seen a lingering idea of an external narthex, which was apparently more pronounced in its predecessor on the heights of Old Sarum. For some reason, now unknown, this was called 'The Blue Porch.'

Beneath a pentice are three open bays, each with its pediment, the middle one higher than the others, and open to the one portal situated here; but whilst this feature in the west is weak, the north porch is exceptionally fine.

From the north aisle of the nave the porch of two bays is boldly projected and beautifully proportioned. Above a noble plain arched doorway are two windows of two lights for the parvise, and two small niches over a string-course are in the apex of the gable, at each side of which rise slender pinnacles. The parapet at the sides, resting on a corbel table, is decorated with sunken quatrefoils. The two bays of the interior are vaulted and the walls arcaded; it has a chamber above, which now serves as the Dean's muniment room. This is called 'The Great Porch,' and in the fifteenth century it was known as *Porta Speciosa*—'The Beautiful Gate.'

Another porch formerly gave entrance to the north transept of Salisbury Cathedral; this was removed by Wyatt, and is now in the College grounds. Wyatt's work at Salisbury is irreparable, but the Chapter were equally responsible for this professional vandalism, for in the minutes

of the capitular body for August 26th, 1789, is one entry which sealed the doom of this fabric, one item among many, and all of them destructive, for that which was built was at the expense of things existing. We there read, 'The North and South Porches to be taken down.'

When we pass from Salisbury to another ideal minster of this period at Lincoln, the shallow south-east porch rivets the attention by its sublime beauty; its conception is wonderful, its creation marvellous. Of this porch Leland says: 'There is a very faire Doore in the upper part of the Churche Southward to go into the Close, and againe this lyith the Byshops Palace hangginge *in declivio*.'

It is called the 'Bishop's Porch,' and was possibly built for the state entrance of the Bishop, and supplanted the earlier Galilee Porch at which the prelates had hitherto been received.

The 'Angel Choir,' by which name the eastern limb of the cathedral is popularly designated, was an extension of Bishop Hugh's apsidal church, and was built to hold the shrine of that canonised prelate. Commenced in 1256, it was so far completed to allow of the translation of the relics on October 6th, 1280.

The work is Transitional, embracing the last years of the Early Pointed architecture, and the earliest phase of the Geometrical Period. It is so beautiful a production that it has received its meed of praise from native and foreign artists alike (see Frontispiece).

This porch fills the middle of the five bays, and so includes two of the deep buttresses that they appear as part of the design, flanking the pediment rich in deeply recessed and sharply cusped quatrefoils. Its undercut and carved mouldings, its wealth of figure sculpture within delicate tendrils of stone, which together fill the archivolt, is the nearest approach in England to the glorious portals of the great French churches, yet showing a restraint peculiarly English.

In the tympanum, a Majesty, with a censing angel at each side, is contained in a quatrefoiled aureole, the latter supported by four angels. To the left the dead rise from

their graves, and some of them are borne aloft by angels; to the right, demons seize the evil-doers and drag them down to the jaws of hell, which is represented by the gaping maw of a dragon beneath the aureole.

The sides of the porch are decorated with numerous slender shafts passing behind an arcade; and canopied

Fig. 50.—Sculpture, North-East Porch, Lincoln Minster.

statuary stands against the outer part of the buttresses. The double doorway has two cinquefoiled heads, and the dividing pier formerly held the figure of St. Mary beneath a canopy. The ancient doors remain, with carved panels and thickly studded with nail-heads.

The adjacent bays on each side of the porch are occu-

pied by chantries; that on the east is Bishop Russell's, built late in the fifteenth century, and Bishop Longland's (on the west) is a sixteenth-century copy of the former. These chantries project beyond the buttresses, and appear to give greater depth to the porch, and enhance its beauty.

The west front of St. Albans Abbey, built by the twenty-first abbot, John de Cella (1195-1214), and completed by his successor, Abbot Trumpington (1214-1235), contained a noble porch. The very difficulties experienced in its construction give additional interest to a work which was finally wiped out of existence by the late Lord Grimthorpe, to give place to one of his own design.

When Abbot John set to work to replace the earlier, but ruinous west front, he had one hundred marks in hand, collected for this purpose by the late abbot. He gathered a great quantity of stone and timber, and appointed Hugo de Goldcliff as master mason; this worthy is described as a deceitful knave, but an excellent artist, who, instead of erecting the structure according to the means available, spent the money in trivial and expensive ornamentation; the money was exhausted and the work stopped; the masonry, exposed through the winter without protection, crumbled away and fell to pieces.

Abbot John then assigned the work to Gilbert de Eversholt, one of the convent, and a tax of one sheaf of corn for every acre sown on the abbey estates was imposed—a tax continued for twenty-seven years. Still the progress was tardy; and one of the brethren was sent over the country with relics, by the exposition of which great sums were raised; but we are told the work absorbed all the supplies as the sea drinks up all rivers, and the building progressed only at the rate of 2 feet in height in any one year.

At last Abbot Trumpington, tired of such dilatoriness, set his hand resolutely to the work, which he finished with a good covering of lead. For nearly seven hundred years this porch served its manifold purpose, until destroyed by an amateur architect.

The use of wooden porches, which became so marked a feature in the two subsequent periods, is heralded by

the example at Chevington, Suffolk, one of the earliest of such structures known to be extant. It is built of wood from the ground, the lower parts being panelled, and the roof-beams cut into a semblance of the tooth ornament. The warped and buckled timbers now present a picturesque appearance.

MIDDLE POINTED PORCHES, FOURTEENTH CENTURY

Less severity and greater ornamentation are seen in the porches of the fourteenth century, yet these two qualities fail to reach the level of beauty which characterised those of the preceding age. Speaking generally, they were of more lowly proportions and without an upper chamber, and they seem to suggest domestic comfort rather than a dignified architectural development.

Timber now becomes a more visible factor in the erection of these appendages to churches; possibly wooden porches were always more or less in vogue, but if that were so, the more perishable material accounts for the loss of earlier examples. This medium introduced a differently designed structure, and brought the joiner into more equal prominence with the mason.

Although some porches were raised from the ground in this material, the lower parts being panelled and wainscoted as at Chevington, Suffolk, the more frequent method was to build a low wall of stone or brick, and raise the upper part in wood, by which damp rot from the earth was avoided.

The architectural feature of window tracery, at this time in the course of development, was by no means ignored in the porch, but—as with fonts of the same period (p. 311)—was brought prominently to the eye; with unglazed mullions and open geometric or curvilinear tracery worked in wood upon the stone substructure, many porches assumed a beauty of their own.

Deep overhanging eaves threw the rain-water clear of this work, which was more susceptible to decay than most kinds of stone, and barge-boards in the gable of the roof for the same purpose provided an opportunity for artistic manipu-

lation, of which advantage was frequently taken to the fullest extent.

Shallow porches of stone were still designed, such as that which stands at the west end of Rushden Church, Northamptonshire, built about the year 1320. Instead of the doorway of many orders contained in a projecting mass of masonry, as at Kelso, this is vaulted; otherwise the conditions of structure are similar. In its decorative features, however, it is far otherwise; for in contradistinction to the craftsman of the Romanesque in Scotland, the mason of the porch at

Fig. 51.—Rushden.

Rushden was lost to the value of various members, and produced a design of feeble originality. A pediment of sorts is indicated by a high moulding on the face of the masonry piled upon the vault of the porch, but at a different angle from the lines of the gable, thus cramping the space, into which a diminutive niche has been thrust. At the apex of the moulding, a human head forms an incongruous termination.

None of these defects is condoned by the idea of extend-

ing the battlemented moulding at angle with the pedimental portion across the intervening space to the buttresses beyond each side.

Another instance of the gable pitch being at a different angle from the moulding above the doorway is seen at St. Gregory, Offchurch, Warwickshire, but the effect is gained by a necessary addition. The low porch with its entry of many mouldings proved unsafe; broad buttresses were therefore built at the sides, surmounted by the bosses of massive pinnacles to counterpoise the thrust, and from these the roof springs, meeting the ridge at the apex of the originally designed porch. The pinnacles were left unfinished, and the lack of height gives the porch an appearance of abnormal breadth.

Simple porches of this period abound in North Oxfordshire: Adderbury, Bloxham, and many others with no special feature to demand attention; St. Mary, Great Milton, has a south porch with groined roof, and a parvise entered by a newel stair in an octagonal turret; St. Mary, Kidlington, with the entrance richly moulded, containing the ball-flower, an ornate canopied niche and an open timber roof; the southern porch of St. Peter, Cassington, has been turned into a vestry, and the northern, with open roof, left for the use of the parishioners. At St. Mary, Steeple Barton, the eighteenth century expounds its views of art and comfort in the bricking-up of the outer archway, and inserting a square door; the old inner door was cut and patched, but still the old ironwork remains, and also a trefoiled niche from which the stoup has been taken. St. Martin, Sandford, has a south porch with a plain vault; it is a late example, and has many indications of the succeeding period in its dripstone and in the room above.

Before leaving this county, one noteworthy porch attracts attention on the south side of the Church of St. Mary, Chipping Norton; it is of hexagonal form, with a groined roof and a chamber above. This is one of a trio of polygonal porches, all included within the same architectural era; that at Chipping Norton is late in the age; another at St. Mary Redcliffe, Bristol (Fig. 14), and one at St. Lawrence,

Ludlow, Shropshire, are quite early in the century. Thus we find one example of this rare design attached to a village church, another to one of the largest town churches, and the third to an ancient collegiate church. Each of them has a chamber above; that at St. Mary Redcliffe is the best known through its association with the boy-poet Chatterton. With regard to the room at Ludlow, there is a common tradition that it was a living-room, in this case, it is said, for the use of a deacon; but it is known to have been used as a library, then as a lumber-room. In this last instance there is evidence that a doorway opened from the parvise into the church, probably on to a small gallery.

At Grantham Church, Lincolnshire, the north porch is of this century, while the one on the south belongs to a previous style.

Northamptonshire examples remain at St. Mary, Culworth, and St. Michael, Farthinghoe. If it were not foreign to our subject, we might dwell at length on the name and dedication of the latter, whose etymology introduces the *Thing*, or council, held on the *Howe*, or tumulus, of some former chieftain; and which dedication bespeaks the patronage of St. Michael, who weighed the good with the evil, to direct the councillors to a right decision. This, however, has no direct bearing upon the porch, although it is not improbable that when the porch was erected, local causes were heard within its shelter, still under the invocation of the archangel.

In the same county, a very good type of an ordinary porch is at Chacomb. The effective doorway, the beautifully pitched roof, covered with stone slabs, supported by simple vaulting ribs springing from corbels, and the stone bench table present characteristic features to be seen in porches of this age.

Other typical examples are broadly scattered over the country. At St. Edith, Anwick, Lincolnshire, the north porch is broad with an obtuse angled gable, gabled buttresses at each side of the front corners, with bold weatherings and plinths, bench tables, and plain timbered roof. A more lofty type is seen at Holy Cross, Byfield, Northamptonshire,

where the doorway has continuous bold mouldings in jambs and arch, with ball flowers nestling in the large hollow of the mouldings. The doorway is flanked by miniature buttresses and pinnacles against the front; the crocketed ogee hood moulding gracefully ascends to a large floriated finial, which offers itself as the base to the patron's niche.

Fig. 52.—Chacomb.

This porch has angle buttresses of two stages, a low-pitched roof, and is lighted by a two-light traceried window at each side.

For its peerless beauty of structure, untrammelled by lavish decoration, the south porch of St. John, Levington, Cambridgeshire, attains perfection in the eye of the connoisseur, even though the luxuriant details of Heckington

is generally accorded a wider admiration. It is a porch of two bays with ribbed vaults, the shafts with the most simple of capitals; each side of both bays is pierced by a large two-light traceried window, deeply splayed internally, and in each splay a bench. Both the doorways—to the porch and

Fig. 53.—Leverington.

to the church—are rather severely plain, the former with a single jamb shaft at each side, and a plain hood mould slightly rising to a finial above. A slender pinnacle rises from the zoomorphic boss of the dripstone at each side to the same height as the finial immediately under a string-

course. Above is a window of two cinquefoiled lights, with a quatrefoil in the head; a slender pinnacle is at each side, and the ogee hood moulding is crocketed, with a finial supporting a vaulted and canopied niche. The gable is boldly crocketed, and has a large floriated finial. The buttresses of three stages project at right angles to each side of the front corners, and each contains a vaulted niche in the second stage; at the top the pair at each corner unite under one weathering, from which rises a square pinnacle with a trefoiled panel in each side, which is surmounted by a plain acute pyramidical top with a finial in harmony with that on the gable. The buttresses between the bays at the sides have panels in place of niches, and only rise just above the corbel table of the roof. The roof of stone slabs rest on stone principals supported by six skeleton arches, with a circle in the apex of the roof above them.

The parvise is gained by a newel stair in the north-west angle, which is entered from the aisle of the church. The chamber has a small plain window in each side, in addition to the larger one on the south, and to the east of the latter is a niche containing a piscina with a cinquefoil drain.

All Saints', Middleton Cheney, Northamptonshire, built entirely of stone, has a lofty portal beneath a very high and acutely pitched roof of stone which rises above the wall of the aisle; to support this an open arch with tracing above is erected within, and large side buttresses to receive the thrust, on the same plane as the front, give the porch an appearance of great width. A sundial is in the gable.

St. Andrew's, Heckington, Lincolnshire, has been called the 'Queen of Parish Churches,' not for its size, but for its perfection and beauty. It is a pure specimen of fourteenth-century architecture, often denominated 'Decorated,' having apparently been erected between 1345 and 1380. The south porch is rich with a wealth of sculptured forms, and one feature that contributes not least to the good effect is found in the set-off of the lower parts of the buttresses. Three delicate shafts on each side of the doorway support upon their simple capitals the manifold mouldings of the arch; above the latter and within the gable, the whole surface

is sculptured with flamboyant cusped forms containing angels and other figures, foliage and shields of arms. The buttresses also are altogether decorative; the niches sunk in them contain the bases for dethroned saints; they have double shafts at the sides, trefoiled heads internally, and ogee crocketed mouldings outside, all embraced in triangular mouldings, heavily crocketed and with bold finials.

Fig. 54.—Heckington, Lincolnshire.

The form of Heckington porch is common to this period, but this example surpasses most others in the wealth of its detail.

Porches of this century at Holbeach, Lincolnshire, and Hawton, Nottinghamshire, are simple, but lofty; and that at St. Nicholas, Walcott, Lincolnshire, is of great depth.

At St. Mary's, Beverley, Yorkshire, is a porch which is plain compared with that at Heckington, but it has an enriched entrance of uncommon design. The building is broad and two bays in depth, admirably lighted by side windows. The front angles have buttresses of two stages on each side, and from the set-off of the lower stage of each rises an angular shaft which follows the pitch of the upper set-off, then soars above the parapet, and finishes in a crocketed spire. The doorway has continuous mouldings in jambs and arch, but the mouldings above the latter spring from shafts with wide cavettos, or hollow mouldings, between; the inner one contains the ball flower at intervals from base to base, and in the wider outer one are faces, and bosses of foliage. Hanging trefoils partially cover the outer moulding, and foiled forms fill the space left above by the curves of the ogee hood moulding. Miniature buttresses and large canopied niches flank this elaborate doorway.

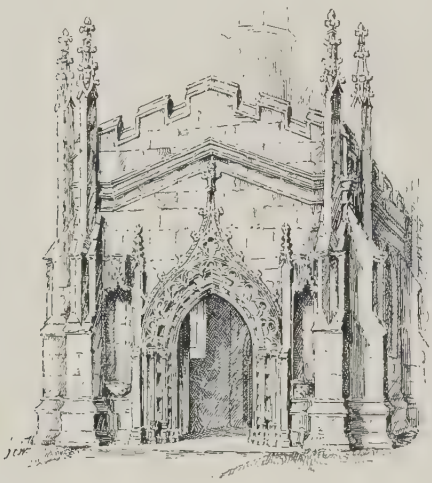


Fig. 55.—Beverley: St. Mary.

Northleach Church, Gloucestershire, has a porch unsurpassed for graceful proportions; the canopied niches rising in succession above the finial of the hood moulding of the entrance are very beautiful, and above them, rising high above the parapet, is a canopied and pinnacled structure that may possibly have contained a sanctus bell. Two niches are on each side of the middle tier, but only one at each side was for the figure of a saint, the other two being pierced and latticed with iron; the whole are included in arched mouldings with quatrefoils in the spandrels. The diagonal buttresses have niches, and their square pinnacles are panelled.

The roof of the interior is a ribbed vault of two bays, and the walls are arcaded ; the sides of both the porch and parvise have windows with square labels, and the stair turret to the latter is a more handsome feature than is usual, being capped by an octagonal spire crocketed along the ribs of the angles.

Fig. 56.—Northleach.

The noble church at Market Harborough, Leicestershire, with the dedication (unusual in England) to St. Dionysius, the Areopagite, has two large porches opposite each other in the north and south respectively ; they are both of the same dimensions, vaulted, with parvise, low roofs and battlemented parapets, and each contains a stone lantern in the left-hand corner against the church, a feature as unusual as the dedication.

At St. John, Devizes, Wiltshire, the north-west porch is the combined art of two periods; the doorway, with continuous mouldings and short massive buttresses on each side of the front, is of the century under consideration, but above the portal is a set-off, and the chamber above it is of slightly smaller proportions than the lower stage, and is of the Later Rectilinear or Perpendicular Period. At the time of this addition a diagonal angle buttress was built at each of the front corners. A shallow trefoiled niche and a window of two lights above it are in the middle of this later work.

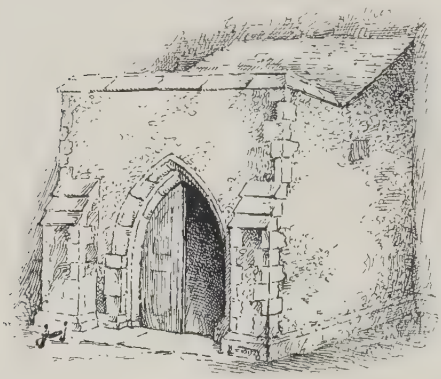


Fig. 57.—Newington, Kent.

The examples mentioned explain the modern application of the term "Decorated" to architecture of the fourteenth century; but of the same age innumerable works are of more humble character, such as the flint porch with stone quoins at Newington, near Rochester, Kent. The latter is buttressed on the front to counteract the thrust of the uncommon lean-to roof; the pentice covers little more than half the porch and gives no occasion for the buttresses to be carried higher.

In our opening paragraph Solomon's Porch and its English namesake found mention; it was towards the close of the fourteenth century the English example, now utterly lost to us, was originally designed.

As being within the precincts of the royal palace, the magnificent north porch to the Benedictine Church of St. Peter at Westminster was probably built or remodelled at the instance of Richard II., whose favourite badge, or cognisance—a white hart lodged, gorged with a coronet and chained—found a conspicuous place in its decoration; and if not at the King's actual suggestion, it was doubtless in his time that the

convent adorned their church with so beautiful an entrance that it received the name of 'Solomon's Porch.'

On the front of the north transept this sumptuous array of three portals was built, exhibiting a French influence more strongly than in such structural features elsewhere in England.

Nothing is left externally of the original porch, which for its beauty was nominally compared with the work of Solomon. We are thus driven to various descriptions by certain writers in order to gain some idea of its former appearance and of the vandalism to which it was subjected, until the shattered fragment, as remembered by ourselves, justly required an entire rebuilding of the outer façade.

It is thus described by Kempe in 1683:

'On the north side you rather behold the skeleton of a church than any great comeliness in her appearance, being so shrivelled and parcht by the continual blasts of the northern winds to which she stands exposed, as also the continual smoaks of the sea-coal, which are of a corroding and fretting quality, which have added more furrows to her declining years, that little of her former beauty now remains.

'On this side is a most noble door or portal, with a porch thereunto that opens into the cross of the church, and on each side thereof two lesser porticoes, one of which only serves at present for the convenience of entering therein. This porch in former times hath been of great esteem and reputation, assuming to itself no less a name than that of the porch of Solomon.

'That it hath been a curious, neat, and costly porch in foregoing times, the remains thereof do at this day in some measure declare, for therein were placed the statues of the Twelve Apostles at full proportion, besides a multitude of lesser saints and martyrs to adorn it, with several intaglios, devices, and fretworks that helped to the beauty thereof. But that it came in any proportion to the stately, rich, and noble porch of King Solomon is not to be imagined.'

In 1711 Crull remarks:

'The very remnants which are obvious to our sight even to this day may soon convince us of its ancient beauty and

magnificence. For this portico still retains entire two of these admirable statues, besides two others quite defaced, and two more over the eastern part of the portico, and as many over the western door, through which you enter on the north side, pretty entire, being all undeniable witnesses of their former excellency.'

Dean Stanley's eulogy of Bishop Atterbury of Rochester, also Dean of Westminster, lends itself to a totally different interpretation when we read that: 'There is a charming tradition that he stood by complacently watching the workmen as they hewed smooth the fine old sculptures over Solomon's Porch.'

Again, in 1860 a glimpse at its state is obtained through the medium of the late Sir Gilbert Scott before it again assumed a noble mien, and beneath his care became a worthy porch to the shrine of St. Edward:

'From the existing remains the portals must have been gorgeously rich. There are a number of mouldings still existing in the original stone, and which clearly contained rich foliage, like that still remaining in the doorway to the Chapter-house, but now carefully cut out. The places where the figures of the Apostles stood are readily to be distinguished, and an old print shows one also on the central pillar of the double doorway, no doubt a figure of our Lord.

'The tympana of the smaller openings retain their original stone, which is decorated with circular panels, no doubt once containing sculpture, but the great tympanum is renewed, apparently without any regard to the original form. There were formerly gabled canopies to each portal, but now the central one has an ogee canopy and the others none. The whole of this once magnificent front has been wretchedly tampered with, and even the design of the rose window was altered (about 1720) from the form shown in the old prints to one of miserable poverty.'

Beautiful as this series of triple porches may be in its modern conception, reverent treatment, and conscientious workmanship—with the Virgin and Child between the twin central doorways, the Majesty with adoring angels in the apex of the tympanum, the twelve Apostles seated beneath

canopies, and the company of ecclesiastics, courtiers, and mail-clad knights in the lower part—it still lacks something of the soul imparted to the work of our forefathers; and it is to be regretted that it is not a more faithful reproduction of the ancient porch, since, as the architect acknowledged, there was no doubt as to the main features of its former design.

However admirable it may be for the time in which it was done, it is no longer the Solomon's Porch as of old; and we must go to Amiens or to Chartres, or to the single porch in the south side of Lincoln Minster, to realise the inspiration governing the scheme of decorative sculpture, the history and the homily in stone, which was doubtless displayed in the fourteenth-century north porch at Westminster.

Porches of flush-work in flint and stone—to which more special attention will be given in the succeeding period, when the greater number of examples were built—also provide many beautiful buildings during the latter part of this century.

Aylsham, Norfolk, presents such an edifice, which is said to have been raised by John of Gaunt.

The south porch, quite at the west end of the aisle and almost abutting on the massive tower, is large and spacious, with a room above. The entrance is very simple, but good, and the side windows of two lights have traceried heads. It is a flint structure, with diagonal angle buttresses of stone. Above the doorway is a horizontal stage of that mosaic of flint tesseræ, inlaid in stone, which somewhat later attained to great perfection. A row of imitation trefoiled window lights, with tracery in the heads, is wrought in stone with a flat surface, void of all mouldings, the *lights* being filled with flints flush with the stonework. Three panels of quatrefoils containing escutcheons occupy the lower part of every alternate pair of lights. This piece of work appears to be a later insertion on the original porch, but it may be an early example of such craftsmanship.

Above the stage of flush-work is a bold canopied niche for the figure of the patron, and at each side of it is a two-light window under a square label, to give light to the parvise.

Wooden porches, probably erected shortly before the

scourge known as the Black Death devastated the country and temporarily stopped the progress of the building craft, may be seen at Horsmonden, Kent; Tendring, Essex; and Warblington, Hampshire. At Horsmonden the sides of the porch are of solid wood and plaster, the doorway is of plain beams with an applied hood moulding, and the space between the entrance and the roof is open, but sheltered by deeply bracketed barge-boards doubly cusped, and rising with an ogee moulding into the gable of the roof, the highest divisions being occupied by foliated carving.

St. Edmund's Church, Tendring, has a far nobler timber porch. On a low cill are a series of square panels, one returned on each side of the front. The stiles of the panels provide the foundation for the shafts of narrow open bays, rather like the mullions of a six-light window at each side, each light trefoiled with tracery above. Above the beam over the doorway the gable is filled with a solid half-timbered wall, and the barge-boards have the edges engrailed with three great arcs with beading at the edge.

At Warblington the timbers are massive and heavy; above the entrance the gable is filled with open woodwork of simple character, but the barge-boards are doubly engrailed with hanging flamboyant tracery.

Timber porches of Decorated character, most of them of the latter part of the period, are at Bromsberrow, Kempley, Pauntley, and Preston, all in Gloucestershire; Hascombe, Surrey; Aldham, Essex, with carved barge-boards and curvilinear tracery in each of the three bays into which the depth is divided; Binfield and Long Wittenham, Berkshire; and an elaborate example at Bishop's Frome, Herefordshire. Good examples remain at St. Laurence, Bedford; St. Giles, Sheldon, Warwickshire; they are common in Herefordshire, and many of great beauty are in the county of Worcestershire.

The north porch of Boxford Church, Suffolk, is timbered upon a low wall of brick, and the sides are composed of two large windows, with bold tracery on both the north and the south. The front of the gable is open, and the barge-boards, engrailed and carved, are of less depth than is usual.

Similarity of design is common to timber porches; their greatest difference is seen in the variety of detail; the purlins of the roof frequently have curved braces, and the pendant engrailed barge-boards are a vehicle for greater or less decoration. So beautiful a feature evidently received wide-spread admiration, and the builder of the stone porch at Merrow, Surrey, saw no reason why he should not adopt the wooden barge-board to his structure.

Fig. 58.—North Porch, Boxford.

In the present day, a stream of pilgrims wend their way to a small village church in Buckinghamshire. No holy memories attract them there, no saint enshrined is their objective, but the far-famed 'Elegy,' a meditative poem on the last humble bed of all humanity, an English classic, attracts them hither.

Too many of the pilgrims have we seen listlessly pass through the porch of Stoke Poges Church, wander through the interior, and regain their carriages with no pause at the

plain tomb in which the poet Gray and his mother lie, without a look at the massive cenotaph outside the churchyard; but they have *done* it, and rest content.

The south wooden porch is very deep, and worthy of study. On the low brick wall the arcading has been divided into two parts by a massive supporting beam; all the shafts of the arcades have gone, but the traceried heads remain, pierced and cusped quatrefoils most beautifully worked. Above the entrance the gable is filled with plaster, and the engrailed barge-boards are quite plain.

Fig. 59.—Stoke Poges.

At some period subsequent to the destruction of the wooden mullions, some pious hand has sought to hide the broken carving by incongruous turned wooden pendants, of which a few remain. Possibly the same hand inserted the wooden key block at the junction of the barge-boards, and the turned pendant at the top of the doorway. A descent of two brick steps leads into the porch, and a seat of brick lines each side of the interior.

Within this porch the poet no doubt contemplated the scene around, and received his inspiration for at least one verse of the 'Elegy.' From this station are seen the elms

and the yew shadowing the numerous grass-grown graves, as described in the verse:

'Beneath those rugged elms, that yew-tree's shade,
Where heaves the turf in many a mould'ring heap,
Each in his narrow cell for ever laid,
The rude forefathers of the hamlet sleep.'

GRAY'S 'Elegy,' written A.D. 1749.

THIRD POINTED PORCHES, FIFTEENTH CENTURY AND EARLY SIXTEENTH CENTURY

PERPENDICULAR PERIOD OF ARCHITECTURE

THAT phase of architecture known as Perpendicular, Rectilinear, or Third Pointed, in its rise, progress, and decline, occupied a greater length of time than any other one period during which some particular architectural style was in vogue. It really dominated the building art for the greater part of two hundred years, rising shortly after the middle of the fourteenth, and continuing beyond the succeeding century.

To this long duration may be attributed the extraordinarily large number of porches which exhibit the characteristics of this fashion in architecture.

It was an age not only of building, but also of rebuilding; and many a Perpendicular porch was rebuilt on the site of an earlier one, giving admission to a church of some previous epoch.

It was in the West of England that the special features of the building art of this period were first apparent, but they were quickly adopted all over the country, and the large proportion of this over previous styles is particularly noticeable in East Anglia.

About this time East Anglia became very wealthy. The woollen industry of natives and of Flemish settlers was at its height, and commercial intercourse with the opposite coasts of Flanders and Holland was constant.

Such prosperity of the inhabitants of Norfolk and Suffolk is reflected in the rebuilding of many churches in the prevailing style, when successful clothiers gave of their profits to the Church.

Not only is the greater number of churches in East Anglia of this rectilinear design, but the remarkable use of combined flints and stone also came into vogue about the same time and over the same area. A similar combination is not found elsewhere, neither is it seen on the opposite coast of the Netherlands; it would appear to be entirely indigenous; but when we see the originality and patience of the Flemings in other forms of art, we cannot but think it probable that they had some influence in the manipulation of the two materials which produced such charming effects.

The paucity of good building stone, and the profusion of flints over that area, prompted the effort; and the scarcity of required material in this case is not to be deplored, but is a cause for joy, for through it we are rich in monuments of rare art, some few examples of which are illustrated on pp. 22, 63, and 73.

The last era of inspired conception in the building craft is not wanting in those shallow porches, little more than ornate doorways, which have been common to all periods since, and including, the Romanesque.

In the west porch of Magdalen College, Oxford, and in the elaborate doorways to King's College, Cambridge, such porches remain. The example at Oxford far surpasses those of Cambridge in chaste design, and it is not overwhelmed, as are the latter, with a superabundance of detail. The outer jamb mouldings sweep into an arch, leaving open spandrels through which are seen the other mouldings rising to right angles. Each of the five merlons of the battlemented parapet contains a canopied niche with the finial rising above all other work, and floriations intervening between the niches. Coats of arms occupy the spandrels of the inner doorway.

College porches cannot, however, be considered from the same plane as those of parochial churches. Their scope was more limited. Possibly each college might supply the new fire on Easter Eve to its own scholars, but they had no licence for marriages and baptisms, and to join in the Palm Procession they would resort to one of the churches in the town.

Another illustration of a shallow porch is against the west

front of the Cathedral of Winchester. The lower part of the front, built by Bishop Edington, is a very early example of Perpendicular, and the wide structure of the porch, covering the front of the nave buttresses, contains an actual entrance of very modest dimensions. The broad wall-spaces at the sides of the doorway are panelled, and in the middle of each side is a lofty canopied niche; these were occupied by figures until iconoclasts objected to the portraiture of the Apostles St. Peter and St. Paul, and broke down the silent preachers of brotherly love. The vaulting of the porch has Transitional features of the previous period, and within it is a double doorway cinquefoiled and cusped, while above a plain, pierced, and horizontal parapet forms the front of a gallery from which proclamations were read and pontifical benedictions bestowed.

A similar porch of smaller proportions is contained between the buttresses of the aisle at each side of the middle one, and the nave buttresses are pierced that passage could be made from the roof of one to the other.

Porches of this age, but of far greater splendour, were built to the cathedral churches of Canterbury and Worcester, and the monastic church of Gloucester, a fane which now ranks as the seat of a bishop.

The metropolitical church of Canterbury received a greater concourse of people, and more numerous throngs of pilgrims before the Reformation, than any other church in England. As the primatial church, but more especially as containing the enshrined relics of the patriot, prelate and saint, St. Thomas, martyred under circumstances of particular sacrilege and at the instigation of the King of the realm, a vast number of Kings and princes, nobles and commoners, in health and diseased, passed through its portals. Some of this great multitude pressed through in curious wonderment to see the world-renowned treasures of the shrine, but the greater number were more reverentially attracted by the virtues of so great a saint—the *people's saint*, by whose merits great miracles were reported. Many went with sad hearts and humble offerings to make their petitions and to give of their possessions, and came away happier.

One of the stations to which the pilgrims went was the Martyrdom in the north-west transept. Here was the spot where Archbishop Thomas fell, murdered by King Henry's minions; here was the Altar of the Sword's Point: the point

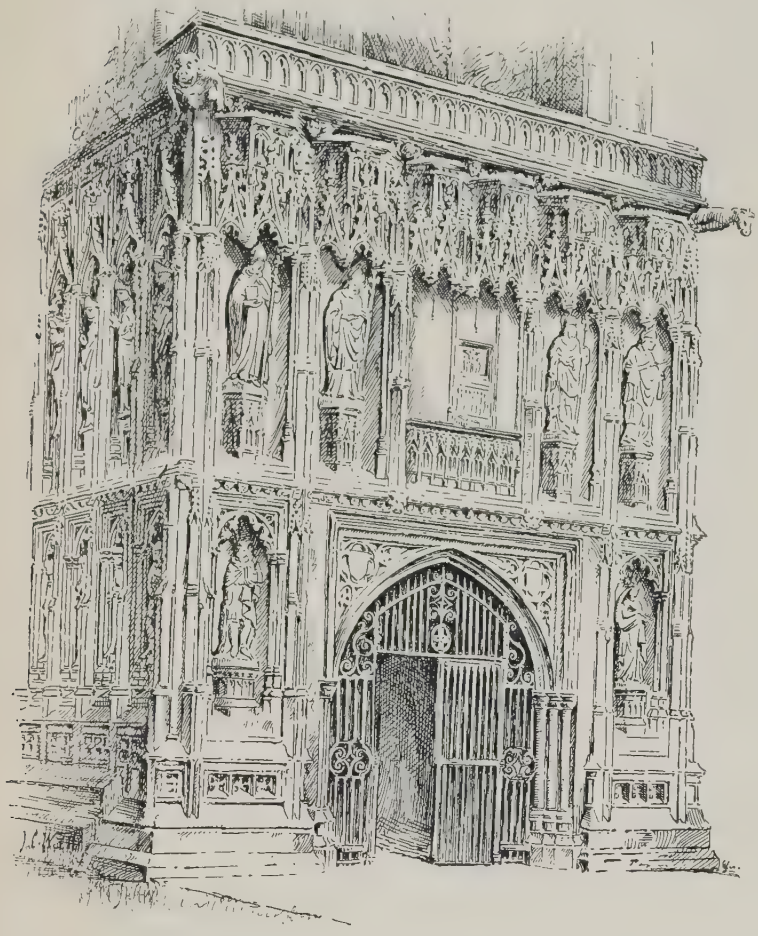


Fig. 60.—*Canterbury Cathedral.*

of the sword of Richard the Breton, which snapped off as it struck the pavement after severing the crown from the martyr's head, was preserved on this altar. But another relic rested on the same altar. Under a piece of rock-crystal

was a portion of the saint's brains, which were scattered over the pavement by Hugh of Horsea, a renegade subdeacon, who thrust a sword into the ghastly wound for the purpose.

Other stations were visited by the pilgrims—the first tomb of the martyr, the shrine, and the reliquary containing the severed crown. It is, however, only the Altar of the Sword's Point with which we are now concerned, because it is represented in the porch.

Within a canopied panel, immediately over the entrance, is sculptured the altar with arcaded front; on a low shelf at the back is the Holy Rood, St. Mary and St. John standing on either side of the Crucifix; on the step in front are seen the fragments of the sword; and upon the altar the crystal covering the brains of St. Thomas of Canterbury.

Fig. 61.—Sculpture on Porch, Canterbury Cathedral.

To the majority of people now passing through the porch the sculpture is meaningless, and probably unnoticed, yet is it one of the most interesting links with past history and with the very plan and form of the church.

At the south-west of Gloucester Cathedral is a magnificent porch, no more effective perhaps than that at Canterbury, but the design is less ponderous and the outlines less severe. It was erected when the mighty building contained no bishop's seat, but was the church of the Abbey of St. Peter; and the means by which this porch was built was again the offerings of pilgrims.

King Edward II. had been murdered, done to death by his faithless Queen and her paramour, Roger Mortimer, Earl of March, with whom were associated Bishop Orleton of Hereford, who finally gave the fatal order; and, because of the high authority by which he had been assassinated, none of the monasteries to which the body was taken for burial would accept the responsibility, fearing to incur the wrath of the regents. The Abbots of Bristol, Kingswood, and Malmesbury, in turn refused him sepulture; but John Thokey, Abbot of Gloucester, braved the consequences, and

interred his late King with all the honour possible under the circumstances, and omitted none of the Church's rites.

When Edward III. was of age to assert his own authority, he erected a noble tomb richly canopied; and public opinion, emancipated from the fear of punishment, popularly pronounced the late King a martyr, and honoured him as a saint in the face of Papal prohibitions.

Offerings were made at the tomb with such profusion, and the abbey became so rich, that the convent was able to launch out into great building schemes; thus it was that Abbot Morwent (1420-1437), among other works, rebuilt the porch and parvise.

Lavish with pinnacled and canopied niches, with pierced and traceried parapet, the whole porch is full of grace; and the horizontal line of the top is broken by an open ogee moulding, flowing through the pierced cresting, and rising to a finial supporting a cross.

At Worcester Cathedral, the last of this trio, the porch is on the north side of the nave, and, although the front is covered with sculpture, the appearance is comparatively heavy. The whole front of the parvise has a series of canopies, but neither are they so bold as those at Canterbury, nor taper so gracefully as at Gloucester; the finials are restrained to allow a stage of geometric forms to range above them, and immediately below the heavy mouldings which support the battlemented parapet. The merlons of the latter cluster abnormally close together.

Hereford Cathedral has a large north porch, situated only two bays west from the transept. It really consists of two porches of different periods: the first one is of the Transitional Period between the Early Pointed and the Decorated styles, and was included in the work on the fabric of the church during the episcopates of John de Breton (1268-1275) and Thomas de Cantilupe (1275-1282), the latter bishops being afterwards canonised. The porch, indeed, is the chief portion remaining of the work of these prelates. This porch has a chamber above, reached by a stair turret in the south-eastern angle.

Extending yet further towards the north is a second porch, erected by Bishops Mayhew and Booth, possibly for

the better accommodation of the numerous pilgrims resorting to the shrine of St. Thomas.

It is a large open porch of one bay with a groined vault, and a parvise, or muniment room. Projecting from the two outer angles are two octagonal stair turrets with slender buttresses at the angles; each turret head is surrounded by windows, well lighting the interior; and the doors by which access is gained are outside the porch. Although unsupported by any documentary evidence, this arrangement was no doubt made to allow a continuous stream of people to

Fig. 62.—Hereford Cathedral: North Porch.

ascend by one stair, and, passing through the chamber, descend by the other. The object can only be surmised as connected with St. Thomas, or some other venerated relics. We suggest that it may have been for pilgrims to receive a *sign* of the saint; to hear the miraculous healings of St. Thomas rehearsed, or for the exposition of some holy article, connected with St. Thomas of Hereford; to see the reliquary of St. Thomas of Canterbury, of Limoges enamel, still preserved here, or a relic of St. Ethelbert of East Anglia, who was enshrined in this church.

In a hollow moulding of the label over the north entrance arch are two shields, one bearing the arms of Bishop Mayhew (1504-1516), the other of Bishop Booth, and between them is the date ANNO DOMINI 1519: thus associating the names of the two prelates with the work.

The chamber is lighted by three large and elaborate windows, giving ample opportunity for seeing whatever object was there exposed; and this room is connected with the chamber over the earlier porch by the demolition of the greater part of the intervening wall.

In the eastern buttress of the more ancient porch is a little door, which formerly gave access to a chantry situated in the nook between the porch and the transept, to which chantry 'apud northdore' grants were made in 1367.

We know of but one other instance of such lantern-headed turrets, and in that respect the south porch of St. Margaret's Church, Leicester, is a modest counterpart of Hereford Cathedral. Through that porch was carried the body of John Penny, the last abbot of St. Mary de Pratis, to receive sepulture beneath a beautiful, and still perfect, monument of alabaster.

Many parish churches of this period have porches far exceeding those of the cathedrals in beauty, so numerous that but few can receive our attention.

St. Mary, Woolpit, Suffolk, has a south porch which is a monument of art, and possibly assumed this grandeur through the offerings of pilgrims to the renowned image of 'Our Lady of Woolpit.' The ogee crocketed moulding over the sculptured and niched doorway rises high between rectangular panelling, with coats of arms on each side of the finial. Deep niches adorn the front of both the porch and parvise, graduated in size and adapted to their different positions, each of them deeply canopied with rich sculpture. The porch is groined, and lighted on each side by a two-light window, with almost half devoted to tracery. The side windows to the parvise are quite small and set deeply in the wall, but are exquisitely proportioned. The parapet is a conspicuous feature; above a hollow moulding, containing foliated bosses, the cornice has a series of small deeply sunk trefoiled arcades, over

which are great pierced quatrefoils with external cusps on the curves of the finials; the latter, however, are destroyed. In the middle of this parapet, in the front and the sides, is an angular and panelled shaft, while at the angles of the porch diagonal buttresses with three tiers of niches rise in crocketed pinnacles above the parapet.

Parapets of similar design are seen on the porches of the churches of Blythebugh, Suffolk; and Cley-next-the-Sea,

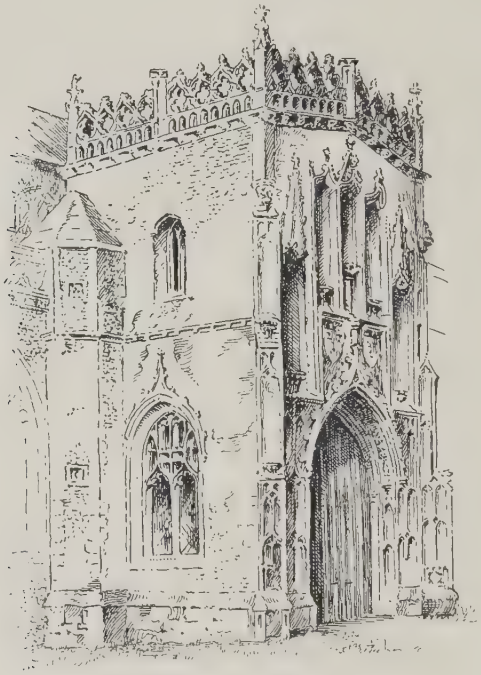


Fig. 63.—Woolpit, Suffolk.

Norfolk (Fig. 64). The former is greatly mutilated, but figures of angels remain on the corner turrets. The latter is, happily, very perfect. Both entrances at Cley are richly sculptured, the outer with bosses, the inner with hanging trefoils and foliated cusps. In the spandrels of the outer arch, enclosed by the label, shields carved with heraldic bearings lie amid panelling, and other shields are at each side. Buttresses at both sides of the corners have niches in

both stages, and on the uppermost set-offs are the pedestals for figures. In the middle of the parvise front is a patron's niche with an elaborate projecting canopy, and on each side

Fig. 64.—Cley-next-the-Sea.

of it a three-light window with the lower parts blocked with graduated transoms and blind trefoiled heads between the mullions. Above the niche is a large sundial, rising through

the parapet; the latter, similar to that at Woolpit, is better preserved.

Cirencester Parish Church, Gloucestershire, dedicated to St. John the Divine, has the largest porch in all England. It stands on the south side of the church, and is so large that it hides a great part of it; it is, however, all but detached, and is so built as to obstruct very little light, one window only of the church being affected. Bishop Nicholson, in 1672, called it 'the noble frontispiece of the Parish Church.'

It was erected in the early part of the reign of Henry VIII., when Aveline, the aunt of Thomas Ruthall, Bishop of Durham, a native of Cirencester, gave a hundred marks towards the building; for which the Bishop's mother and the parishioners also gave freely. In a rent roll of 1639, it is called the *vice;* subsequent to the Reformation it was occupied as a dwelling by 'the clerk'; in 1671, the Bishop granted a faculty for its use by the Corporation; and the Town Council first assembled in it for business on April 16th, 1672.

It is a building of three stages, the two upper storeys having each a range of three large oriel windows along the south front. The entrance, in the lowest stage, has a fan-vaulted roof with pendants, and is set in the middle of the front with a large chamber on each side; the door is ancient and curiously carved. The upper rooms communicated with the church, and are supposed to have served for the meetings of the guilds founded here. The two upper storeys are now made into one, which is used as the town hall.

Through the porch of the Church of the Holy Trinity, Stratford-on-Avon, the great dramatic poet, William Shakespeare, must have been borne to his baptism on April 26th, 1564, to the font which is still preserved, though not used (see Fig. 102). Doubtless during his youth in Stratford he frequented its shade; and, although it is not known where he was married, it was through the same portal he brought his child, Susanna, in 1583, and his twin son and daughter in 1584, for the sacrament of baptism. When

finally he passed that way to his burial, on April 25th, 1616, it was, as it were, a magnet to attract untold hero-worshippers, along the stately avenue of limes and through those same arches with which he was familiar, to his monument in the sanctuary.

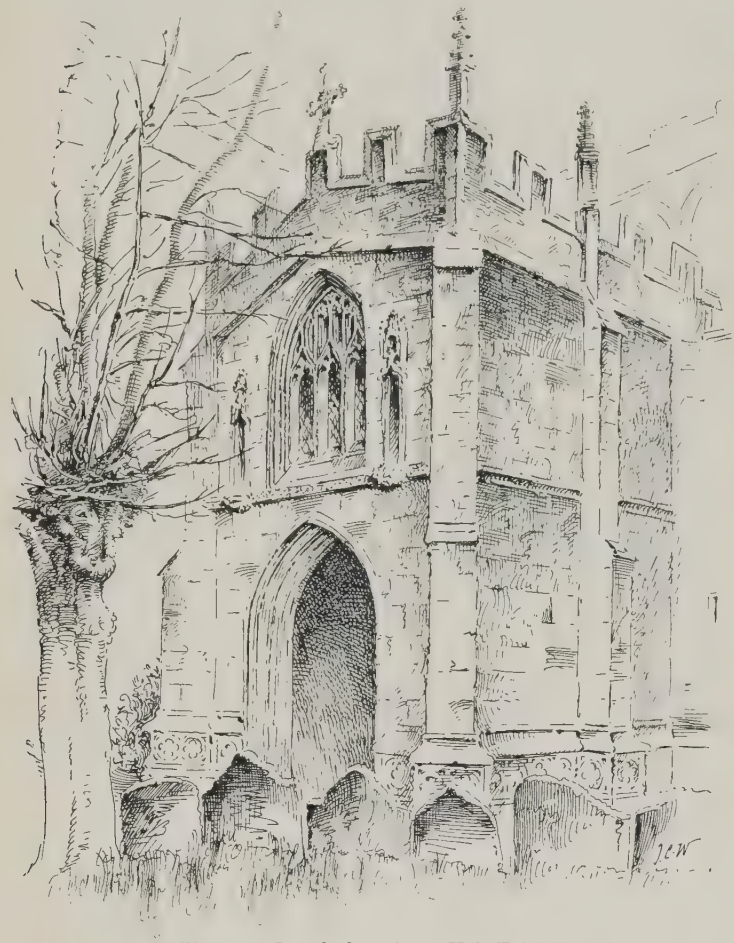


Fig. 65.—Stratford-on-Avon, Holy Trinity.

The porch of two bays is very plain, but of charming proportions; the jambs and arch of the entrance are of continuous mouldings, and only the three-light window of the parvise, with its flanking niches, break the severity of

its aspect in a general view. Greater attention to detail reveals a series of quatrefoils in the base mouldings of the walls; and the open character of its battlemented parapet, with buttress pinnacles, banishes any appearance of heaviness from the structure.

Tiverton St. Peter, Devonshire, has a grand and beautifully sculptured porch, erected by the munificence of John Greenway, a wealthy merchant, who died in 1529. Above the mouldings of the entrance, the dripstone terminates with the figures of demi-angels. A shallow niche is formed by banded circular shafts, with a trefoiled head beneath an ogee canopy; the patron saint has gone, but under the niche the heraldic bearings of the donor may be distinguished, with supporters and crest, and an inscribed ribbon the whole width of the hood moulding. At each side is an angel holding an escutcheon, and a niche with a richly crocketed large finial, and a panel containing the Tudor rose. From the canopy over the middle coat of arms, a long shaft passes through the parapet and terminates in a cross. The battlemented parapet is filled with figures, those in the merlons being longer than those under the embrasures. The diagonal buttresses are panelled, and various animals—dogs, apes, etc.—cling to the set-offs.

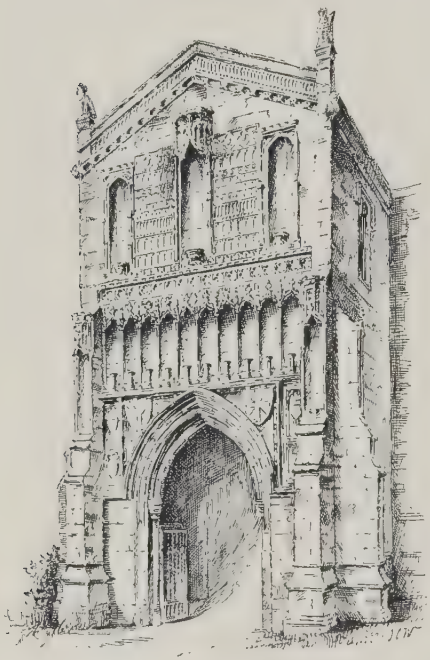


Fig. 66.—St. Nicholas, King's Lynn.

The south porch of St. Nicholas, King's Lynn, Norfolk, is frequently extolled as a monument of art. The porch and the parvise together make a lofty structure, richly decorated

with niches spread over the front and breaking the surface of the buttresses, with surface sculpture of geometric forms, and with armorial bearings which carry the mind to those pre-Reformation days when the name of the town was Bishop's Lynn, and it was under the jurisdiction, both spiritual and temporal, of the diocesan: a jurisdiction dating from the days of the Saxon, and recorded in the Domesday Survey as the property of Agelmare, Bishop of North Elmham, and of Stigand, Archbishop of Canterbury.

The roof of the porch is an elaborate lierne vault profuse with bosses; the central figure represents the Eternal Father, with tiara and orb, with His hand raised in blessing all those taking part in the sacred functions beneath its shade; He is surrounded by archangels on the four nearest bosses, and by four angels on those but a grade more distant. The other bosses represent faces both human and bestial. The porch is lighted by large windows of three transomed lights, and the door to the stair turret in the north-west angle has a semi-circular hood moulding.

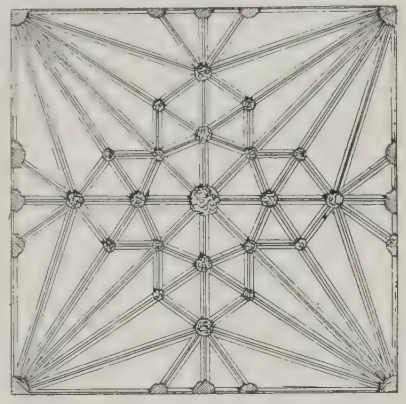


Fig. 67.—Vault, St. Nicholas, King's Lynn.

Among porches of this age, already described, is the entrance in the middle bay of Peterborough narthex (p. 117), the granite sculptured porch of Launceston (p. 70), and that at East Dereham with its external stoups.

St. Mary's, Saffron Walden, Essex, has two noble porches, the southern of two bays with a fan vault and two great bosses of roses, and a parvise attained by a stair in the thickness of the wall, in which the Guild of the Holy Trinity formerly held their Chapter, a guild whose members constituted the first Corporation, and kept their records. Through this porch came 'his sacred Majesty Charles the Second by the Grace of God King of England, etc., from

Audley End, Sunday forenoon, Oct. 11, 1668' ('Parish Registers,' vol. iii.). Ecclesiastical architecture was not beyond criticism when designed by Smeaton, the builder of the Eddystone Lighthouse, and when he restored and beautified this porch he placed a spire on the top, as may be seen in old prints; the spire has gone, but his handiwork may still be seen in the nondescript windows and sham turrets. The north porch of the same church is of the late sixteenth-century date, and has a tierceron vault.

The north porch of Thaxted, Essex, was constructed by the munificence of King Edward IV., but not until after his death, and his memory is retained in the royal arms of that date, in two crowns supported by hands, sculptured on its front.

In the porches of Terrington St. Clement's, Norfolk; Plympton St. Mary, Devonshire; St. Peter, Wolverhampton; and St. Peter, Walpole, grand examples are seen; but at Beccles Church, Suffolk, the greatest wealth of niches adorn the structure, and the parapets of porch and octagonal stair turret of Tudor flowers is nowhere surpassed. For proportions and extreme loftiness, the south porch of Burford Church, Oxfordshire, excels most others, though its position, situated between and attached to the aisle and the transept, detracts from its graceful outlines. The south front is covered in cinquefoiled panelling where not otherwise occupied by windows or niches; of the latter there are three, with high tapering canopies, retaining their ancient statuary, from which the heads have been struck.

The interior of the porch recalls the lofty interior of St. Mary Redcliffe, the height being that generally occupied by two stages; the panelled walls of the sides being thus divided by transoms. The depth is of two bays, and the roof of fan vaulting is replete with blind tracery.

So numerous are the porches of this long period, and of such infinite variety, that it is impossible to do adequate justice to them. Three, of elaborate design, but of less ambitious height than the aforementioned, may be taken as different types of porches not having chambers above them:

the Notyngham Porch, Bury St. Edmunds; Lavenham Church; and the south porch of Boxford Church, all in the County of Suffolk.

The 'Notyngham porch,' on the north side of St. Mary's Church, was erected under the will of John Notyngham, a grocer, in 1437. It retains many characteristics of the fourteenth century, and in some respects would be classified among the works of the Decorated Period. Its gable is boldly crocketed, and in the rake of the gable, of no great height above the doorway, the two flanking niches have triangular heads accommodated in the available space, severely plain in outline, but with richly cusped cinquefoils in the heads. External stoups are in the angles made by the buttresses, and the side windows have tracery of an earlier character. The groined roof was long concealed within a mass of plaster which is now removed; and the octagonal pendant in the centre is seen sculptured with a figure of the Eternal Father surrounded by angels. Above the entrance is the inscription—ORATE PRO ANIMABUS JOHANNIS NOTYNGHAM ET ISABELLE UXORIS SUÆ.

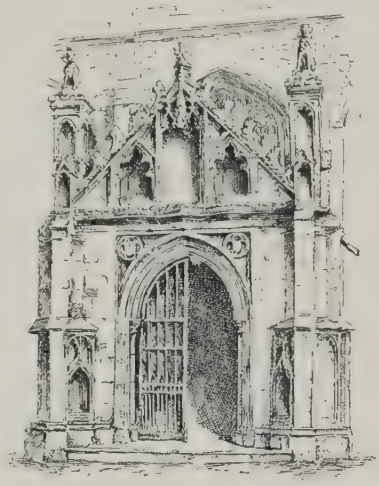


Fig. 68.—*Notyngham Porch, St. Mary, Bury St. Edmunds.*

Until the end of the seventeenth century, the Notyngham Parish was the appointed place for certain legal transactions.

St. Peter and St. Paul, Lavenham, has a south porch some fifty years later in date than that at Bury. The exterior is strikingly effective, as, indeed, is the whole church, with bold and massive sculptures. The entrance arch is four-centred, and the crocketed gable gives place to a battlemented parapet, which in the front is graduated in three stages; but the

line of sculpture beneath the cornice table is curvilinear, richly cusped, and many of the panels contain massive foliated leaves, often called the 'Tudor Flower,' but of a character

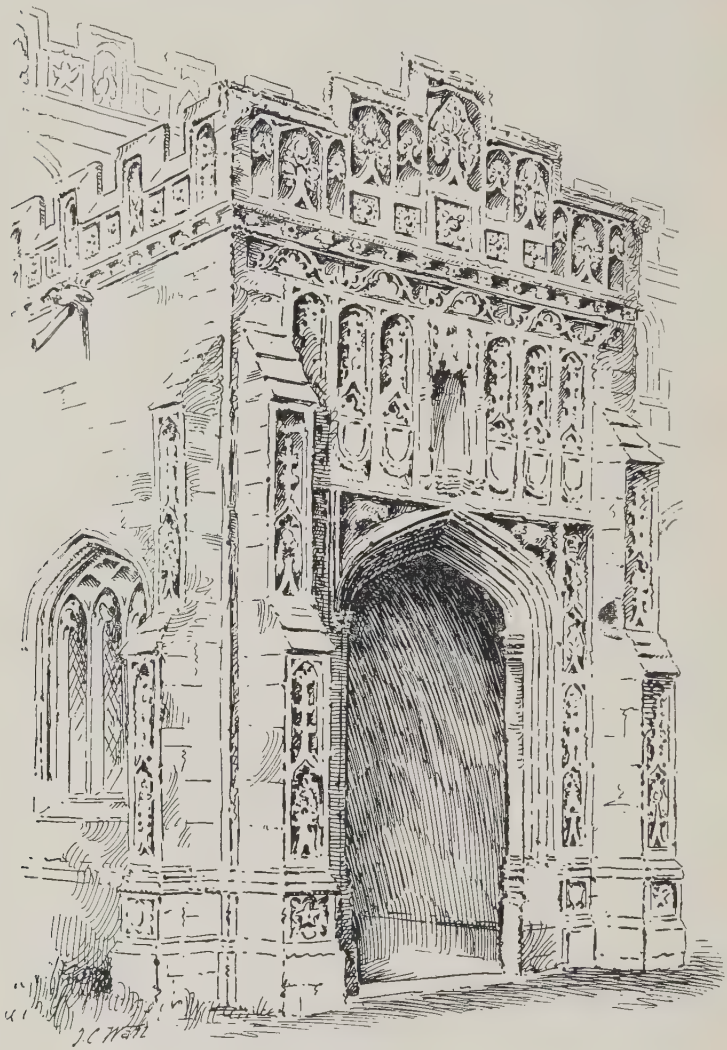


Fig. 69.—Lavenham, Suffolk.

found as early as the time of Henry VI.; and the tracery of the side windows betrays an earlier influence. Escutcheons

beneath canopies occupy sunken panels and bear the star or mullet of the De Veres, Earls of Oxford, lords of the manor, of whom John, the fourteenth in the title, is said to have built the church; and in the spandrels of the entrance arch is seen the cognizance of the Veres, a boar—Latin *Verres*—adopted as a quaint play on the family name. The interior of one bay is vaulted with deeply-ribbed fan tracery.

The south porch of Boxford Church is in strong contrast with the wooden north porch: it is a type of later rectilinear work, in which bold effect succumbs to elaborate detail. It

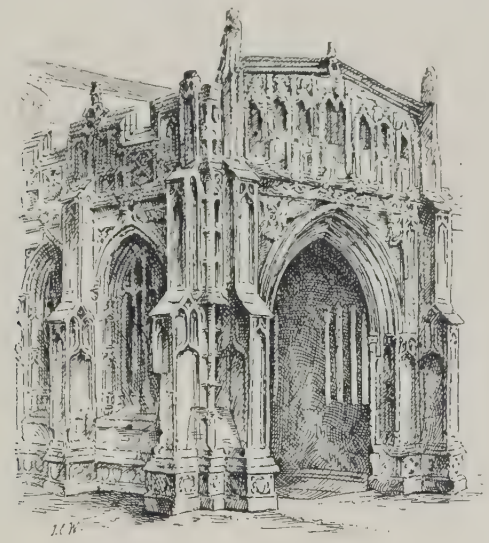


Fig. 70.—Boxford: South Porch.

is one stage in height, and two bays in depth, well lighted by two large windows in each side; niches and panels revel over its surface, and a slender banded shaft occupies the angle of the corner buttresses.

More simple porches of this period are legion: heavy square structures with massive battlements, as at Canewdon and Witham, Essex; of two bays, as the west porch at Woodstock, Oxfordshire; with slanting merlons, as at Fairford, Gloucestershire; with graduated steps rising to the middle, bearing a Flemish influence, as at Bures, Essex;

and the brick porches at Wrabness and Great Yeldham, in the same county; or with radiating merlons, as at Newark, Nottinghamshire. Yet more simple is a bracketed roof with no sides, to serve as a shelter over a door; an elaborate example is the stone roof with crocketed gable supported on brackets sculptured as monstrous animal forms, over the transept door of St. Patrick's Church, Patrington, Yorkshire.

Where stone was scarce, as in the county of Essex, the clay of the soil contributed to the fabric of the porch, and the churches of Eastwood, High Easter, and Feering are but three of a great number of brick porches.

All Saints, Feering, has a beautiful south porch entirely composed of this humble material. The entrance is a four-centred arch of moulded bricks with a hood moulding and square label. Above is a peculiar niche with segmental head, deeply sunk; but the slightly sunken jambs of the niche are continued to a greater height, when they turn into another canopy of a triple arcaded head, all of them under a stepped dripstone. Beneath the gable, also of graduated steps, is a series of arched corbelling, each arch trefoiled, and two to each gradation, except to the dominant merlon, into which one trefoil only rises. Diagonal angle buttresses of three stages terminate in crocketed pinnacles. The surface of the porch is varied by diagonal lines of coloured bricks; and the mouldings of the base, immediately above the plinth, contain a series of small sunken trefoiled panels. The lofty interior has a ribbed tierceron vault, and is lighted by two large three-light transomed windows. In the north-east corner the angle is occupied by two plain niches; the lower one probably contained a stoup, the upper a figure of a saint.

In those districts with a chalk subsoil containing flints the latter were pressed into the service of the builder, and porches of rough or dressed flints have weathered many centuries, whilst a soft stone has often decayed by exposure or been disintegrated by the acid fumes of manufacturing centres. Flint porches of great dignity stand at Attleborough, Dunmow, etc.

Flush-work now revels in multitudinous forms. An example of brick and flint has been noticed at Great Ashfield (Fig. 22).

We have noticed how this work is confined to the district of East Anglia, and the causes to which such limitation is attributable (p. 71); and have glanced at the manipulation of flint and stone, and the artistic results obtained by their combined use (p. 62).

The exterior of the noble porch and parvise of Southwold Church is a rich mass of flint and stone panelling. The internal roof is groined in stone with carved bosses. In the porch of North Walsham the spandrels of the entrance arch contain the arms of John of Gaunt and of the Abbey of St. Benet at Holme. At Mildenhall the Church of the Blessed Virgin Mary has a representation of the Annunciation sculptured in the spandrels, relieving any idea of monotony in the flush-work.

Two charming examples stand at Ardleigh and Great Bromley, Essex—both of them elaborately inlaid with flints between the cusped and crocketed stone, porches, buttresses, and parapets alike. Well-moulded doorways with carved spandrels and square labels are common to both. The upper part of the front at Ardleigh is relieved by three canopied niches, whereas Great Bromley has only one, but that one rises high towards the gable. The latter has an obtuse gable and three battlemented turrets; Ardleigh has a horizontal battlemented parapet, with slender pinnacles at the corners bearing animals, sejant and gorged; and over the middle rises a large cross. The main features of the flush-work are very similar in both, but Ardleigh has a little more variety in the inclusion of escutcheons and the treatment of the parapet.

This flush-work is more prolific in Suffolk than in either Essex or Norfolk, and characteristic examples may be studied at East Bergholt, Eye, Long Melford, Preston, and Woodbridge.

Late in the fifteenth century the outer portal of the porch of St. Stephen's Church, Bristol, was decorated with open tracery in the head of the arch, a feature—as noticed by Dr. Cox—also seen in a group of churches near Falmouth: St. Budock, St. Just in Roseland, St. Mullion, Gunwalloe, St. Sithney, and St. Mylor, the latter alone retaining the

tracery over the octagonal panelled jambs, the others being broken away.

Timber porches, either dating from the latter part of the fourteenth century or of the fifteenth century, but included

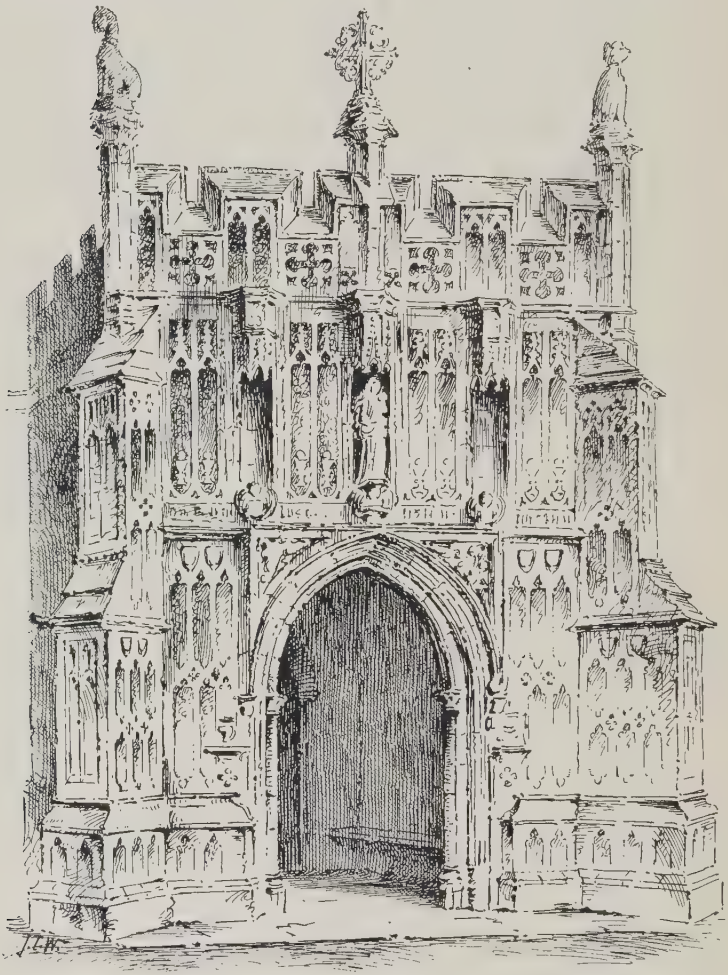


Fig. 71.—Ardleigh, Essex.

in this architectural period, with a variety of barge-boards, and otherwise ornate, are standing over the greater part of England.

They are to be seen in numberless villages: examples remain at Sts. Peter and Paul, Albury; and St. James, Elstead, in Surrey; St. Eadburga, Yardley; and St Laurence, Northfield, in Worcestershire; St. Mary Magdalene, Longfield; St. Mary, Leigh, in Kent; St. George, West Grinstead; and at Cowfold, Sussex.

At Middleton, Essex, a lofty but shallow wooden porch protects a Norman doorway; but it has no barge-board. This has apparently been broken from it. Margaretting Church, Essex, has handsome wooden porches at both the north and south entrances. A beautiful specimen is at Ewelme Church, Oxfordshire, which was built by the wife of William de la Pole, Duke of Suffolk, between the years 1449 and 1475. It has an entrance beneath a four-centred arch under a square label, and a frame of three lights with cinquefoil cusped heads at each side.

Copford Church, Essex, is perhaps one of the best-known of timber porches. In the same county an open wooden porch protects the Norman doorway of Leaden Roding, and one of timber and plaster at Little Bromley; the latter with curved struts supporting the entrance and the roof, and small lattice windows between the perpendicular timbers of the sides, the whole porch having the appearance of a domestic cottage building. An interesting specimen of a brick and timber porch stands on the south side of St. Nicholas, Leicester.

The wooden porch on the north side of St. Martin's, Leicester, is a unique example of a wooden fan vault.

POST-REFORMATION PORCHES, SEVENTEENTH CENTURY

It is curious how coincidently the decline of art and religion marched in the same ranks. It may be argued that with the dissolution of the monasteries the homes of art ceased to exist. This is partially true, but from the latter part of the fourteenth century the exercise of various crafts had largely passed into the hands of members of guilds, and the country was no longer wholly dependent on the cultured occupants of the cloister. The debasement of art was consequent on something deeper than the loss of monastic bodies; it was the lack of inspiration infused by faith, and the laxity, or abolition, of discipline, else why did not England bathe in the wave of the Renaissance as exemplified in the churches abroad? Instead, her puny efforts in that direction were mostly turned to the multiplication and adornment of secular edifices.

One instance will suffice to demonstrate that faith was the foundation of Christian art, and that in the person of one whose memory receives widely adverse criticism.

Whether Archbishop Laud's name be received with admiration or execration, the trend of his convictions must be acknowledged as the force which led to the erection of two things embraced in our dual subject—namely, the large font in the Church of St. Mary the Great at Cambridge, and the porch to the Church of St. Mary the Virgin at Oxford.

In Laud's time spiritual regeneration in the waters of baptism was largely discounted, and the use of the font had been widely abandoned in favour of a basin. The ceremonies observed in the porch were discontinued, partly by the royal ordinance of Edward VI., and partly because the different portions of certain services were not defined as hitherto; the business, or secular, and the religious portions

were confused—the difference between the act of purifying and the purified could not, or would not, be recognised by those who held livings nominally for the cure of souls.

Archbishop Laud did perceive and hold the doctrinal significance of those things canonically received by the Church of England after the Reformation, and because it was at variance with the extended slovenliness then in vogue, he was condemned as being obedient to a foreign authority. It was his zeal for the spiritual welfare of his country, his perception of the clean and unclean, a true religion that rose above the martyrdom of his body, that influenced the erection of a canonical font, passingly artistic, amid the slough of debased basins put up by churchwardens, who feared otherwise to meet the visitation of their Metropolitan; and a porch, truly magnifical, built by the munificence of his chaplain.

Fig. 72.—Sunningwell, Berkshire.

Protestants against the Church's teaching and observances had no use for porches. The endowment of a bride and the solemnisation of the marriage could all be done within the sanctuary; unbaptized could be brought within the church without being received, the impenitent could enter with the penitent. Consequently, very few porches were built, and most of these were provided with a door in the outer entrance, erected with the same desire for cosiness that begot the curtained pew; and even in ancient porches a door was sometimes inserted.

The trend of building design towards the renewal of imitation Classic forms, yet void of its principles, resulted in the erection of debased edifices, as seen in the porch of Sunningwell Church, Berkshire, a structure attributed to the energy of Jewel, rector of the parish, 1551 or 1553, who was afterwards Bishop of Salisbury.

The porch is hexagonal in plan, with projecting columns of the Ionic order at all the angles except those attached to the church wall, the columns supporting a horizontal entablature.

In one side of the hexagon is a door communicating with the church; in another is the entrance doorway of nondescript design, neither Roman nor Gothic; and in each of the remaining four sides is a window of debased Pointed architecture, each of a single cinquefoiled light within a square hood moulding.

The south porch of Chiddingstone Church, Kent, bears the date of its construction—1626. The entrance doorway is semicircular, with a keystone in the middle, and is contained in a square label; the spandrels are filled with shallow sculptured foliage, and the jambs have slight mouldings half-way down. The gable is surmounted by a coeval cross with trefoiled extremities.

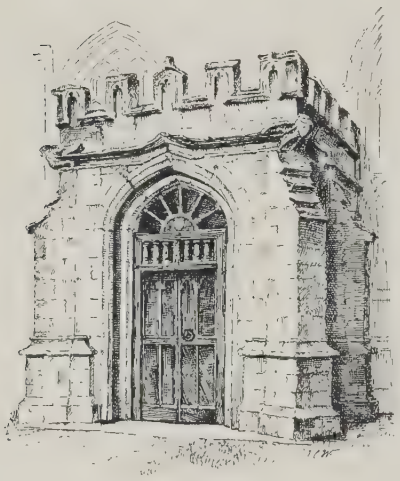


Fig. 73.—Maids Moreton.

Munslow, Shropshire, has a Jacobean porch of red brick, designed on Gothic lines; and at Wansford, Northamptonshire, is one imitating a Grecian style, dated 1663, covering a fine Norman doorway.

St. Edmund's Church, Maids Moreton, Buckinghamshire, presents an example of debased Gothic, dated 1637. It is placed on the northern side, and is massively built with diagonal angle buttresses, and others in the middle of the sides; the set-offs are very bold, and the mouldings of the bases and plinths of the front buttresses are turned on the front wall to within a few inches of the jambs. A heavy string-course passes around the two sides and the front, rising to an obtuse angle over the apex of the doorway, and deco-

rated with mythical winged animal forms at the two front angles. A battlemented parapet surmounts the whole; each merlon contains a sunken trefoiled panel, but those at the corners have curious niche-like cavities. The middle merlon over the doorway has the stump of a gable cross, which was probably destroyed soon after its erection during the Commonwealth.

The mouldings of the doorway are continuous through jambs and arch; one cavetto of great depth saves the design from ineffectiveness. The doorway is fitted with a wooden frame fixed to the jambs, with radiating spindles rising from a centrepiece and filling the head of the arch. The semi-circle from which the spindles spring is carved with a shield and the date—1637. The double doors are panelled, the panels in the upper part being trefoiled, and the roof of the porch has a vault of fan tracery.

A similar Jacobean door is set in the entrance to the elaborate Perpendicular south porch of Oundle Church, Northamptonshire, and in many other more ancient porches.

Few of these inserted doors are of a high order, and it was a new thing for the people to have the shelter of the porch denied them. But since religion was banished from many former observances, they degenerated into meaningless and riotous pastimes; this, together with the cessation of services during the week and closed churches, made it advisable to erect such outer doors to save the porch from greater profanation and from immorality, which the documents of that day prove to have been quite unbridled.

St. Mary the Virgin, Oxford, finished in the year 1492, is not the building as seen to-day; it suffered severely from a storm, and required extensive reparation about 1676. The porch which covers the principal entrance in the High Street was erected in 1637, at the expense of Dr. Morgan Owen, Chaplain to Archbishop Laud. The cost of its construction was £200, and this was principally employed on the external decoration.

The fan-vaulting of the interior is supposed to belong to the previous porch, coeval with that part of the church to which it is attached, for the vault is evidently adapted

to the walls of the present porch and the walls designed to receive the existing vault.

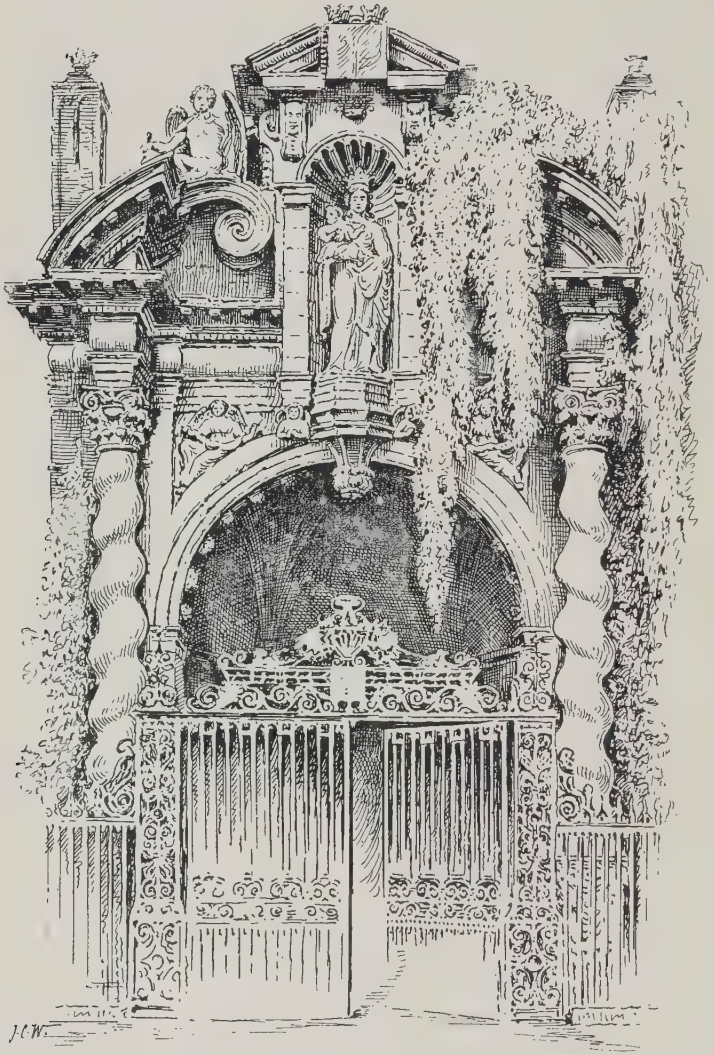


Fig. 74.—St. Mary the Virgin, Oxford.

Upon a pedestal with classical mouldings on each side of the entrance is a spiral column, tapering to its capital of composite design. The soffit of the entrance arch is rich

with boldly projecting foliated bosses, and in the spandrels are reclining figures of angels, holding scrolls. The cornice contains the classical ornamentation of the modillion and the dentel, and above it the broken pediment has the same ornaments. Behind the pediment and continuing in the same curve, a great scroll abuts on to each side of the middle niche, surmounted by lusty cherubs.

The base of the niche descends into a pendant boss of cherubs overhanging and forming the keystone of the arch. The niche has a shell canopy, and contains a statue of the Blessed Virgin crowned, with the Holy Infant in her arms, holding a small crucifix. In the pediment of the niche are the arms of the University, an open book inscribed DOMINUS ILLUMINATIO MEA, with one crown below and two above.

This porch is a beautiful work, but it gave great offence to the Puritans, and the crime of its erection was included in the Articles of Impeachment of Archbishop Laud.

How St. Mary's porch at Oxford escaped the widespread mutilation dealt by the Puritans is extraordinary. Another glance at William Dowsing's Journal will show the treatment bestowed on porches by the Parliamentarian visitors:

> 'Ipswich, At Peter's was on the Porch the Crown of Thorns, the Spunge and Nails, and the Trinity in Stone; and the Rails were there, which I gave order break in pieces.'
>
> 'April the 3rd, Beddingfield.—I gave order to take down 3 stoneing Crosses on Porch, Church, and Chancel.'
>
> 'Walberswick.—Brake down 40 superstitious Pictures; St. Andrew; and to take off 5 Crosses on the Steeple and Porch.'
>
> 'Blyford, April the 9th.--A Triangle on the Porch for the Trinity; and 2 Whips, etc.'
>
> 'Wetheringsett, August the 26th.—19 Crosses. 16 about the Arches of the Church, and 3 on the Porch; a Picture on the Porch, a Triangle for the Trinity, to done.'
>
> 'Wallingworth, Aug. the 27th.—3 Pictures of Adam on the Porch.'

Since that period of demolition very few porches were built until quite recently. Some, of great beauty, are included in the initiative schemes of architects of the present day, possibly because, with the numerous ancient examples around, the porch is supposed to be the right adjunct to a dignified church; but it has no other meaning, since it has lost its purpose, and it is a costly erection wherewith to shelter parish notice papers from the rain.

In the seventeenth century a wooden porch was erected at St. John's Church, Berkswell, Warwickshire, and over it a half-timbered room has been built as a vestry. Entrance from the exterior is by steps at the south-west of the church, and the west gallery is entered by a door from the vestry.

The Church of Sts. Peter and Paul, Burgh-in-the-March, Lincolnshire, has a south porch of brick, inscribed W. D. H. B., C.W., ANNO 1702, which is now used as a vestry.

Not only were few built, but some of the old porches were disfigured during the reign of plaster. From the specification of repairs to the Church of Llanbeblig, Carnarvonshire, in 1839, we find that the north porch was then plastered inside and out, and the removal of the plaster revealed a sixteenth-century wooden porch. A square oaken sill rests on the low stone wall of the sides, with chamfered and grooved mullions, fitted with oak panels, tenoned into the sill, and secured with oaken pins. Above the timbers of the entrance the gable is filled with panelling.

INSCRIPTIONS IN PORCHES

Certain porches have inscriptions cut upon them; during mediæval times they usually requested the prayers of the living for the souls of the donors. Such a request may be read in the very beautiful fifteenth-century porch on the south side of St. Nicholas, Addlethorpe, Lincolnshire, which is surmounted by a delicately sculptured parapet of intertwining foliage, with a crucifix at the apex, and at the back of the cross are figures of the Virgin Mother and Child. The angle buttresses are also sculptured with angels, and a niche

for the patron is over the stoup on the right of the entrance to the church.

On the east wall inside the porch is a tablet inscribed:

THE CRYST THAT SUFFERED
GRETTE PANYS AND HARD
HAFE MERCY ON THE SOWLE
OF JOHN GODARD
THAT THYS PORCHE MADE
AND MANY ODER THYNGES DEDE
THEN FOR THEE CRYST
GRAUNT HYM HYS MEDE.

The fifteenth-century porch at St. Mary, Winthorpe, Lincolnshire, chastely carved with foliage and crocketed gable, bears two inscribed stones over the portal:

ROBERT LANGNAY & WYLL' P
ALM': THAY PAYD FOR THYS
GOD FOR HYS MERCY
BRYNG THEM TO HYS BLYS.

Beneath the parapet of the south aisle of Long Melford Church, Suffolk, one portion of an inscription reads:

PRAY FOR YE SOUL OF MASTER GILES DENT, LATE PARSON
OF MELFORD, OF WHOSE GOOD JOHN CLOPTON, ROBERT
COTELER, & THOMAS FLYS DID THIS ARCH MAKE & GLASE,
& THE ROOFE OUER YE PORCH.

In the west porch of St. Dunstan's Church, Stepney, London, is a verse indicating that a certain Thomas Hughes built it of stone from the ruins of Carthage; and it is quite possible that as a merchant trading with the Levant, whose home was in the then rural suburb of London, he brought home stones from the historical site of Carthage for the glory of God and the benefit of his parish church, in the same spirit as that in which the merchants of Venice collected materials from afar to build their patriarchal church of St. Mark. The inscription reads:

OF CARTHAGE WALL I WAS A STONE.
OH MORTALS! READ WITH PITY;
TIME CONSUMES ALL, IT SPARETH NONE,
MAN, MOUNTAIN, TOWN OR CITY.
THEREFORE, OH MORTALS! NOW BETHINK
YOU WHEREUNTO YOU MUST,
SINCE NOW SUCH STATELY BUILDINGS
LIE BURIED IN THE DUST.
THOMAS HUGHES—1663.

In the south porch at Stepney is a rude sculpture of the Crucifixion, and in the north porch a figure adoring the Blessed Virgin and Child.

At Stoke Albany the sundial is inscribed, *Non sine lumine*, and within the porch is the inscription:

HERE LYETH YE BODY OF FRANCIS PARKER WHO GAVE TO YE PORE OF THIS PARISH TEN SHILLINGS A YEARE TO BE PAID OF LAMAS DAY EVERY YEARE FOR EVER, UPON THIS GRAVE STONE. FEBRUARY YE 4TH. 1683.

On the seat beneath the inscription are the holes in which the coins were placed. Another inscription in the same porch takes the form of a homely exhortation:

TAKE NOTICE, MEN ARE DESIRED TO SCRAPE THEIR SHOES & THE WOMEN TO TAKE OFF THEIR PATTENS BEFORE THEY ENTER THIS PORCH.

FONTS

INTRODUCTION

CHRIST's baptism, the first baptism by water and the Holy Ghost, was in the River Jordan; and although it would appear that the greater number of baptisms recorded in the Bible were administered in rivers, the validity of the sacrament did not depend on its reception in running water. Thus, for example, the Philippian gaoler and his family received the rite at midnight in prison—circumstances which indicate the use of a tank or some water-holding vessel, as was customary in the initiatory purification among the Jews.

A preference for running water would seem to have lingered in the minds of the early Christians, primarily as, no doubt, being a closer following of the Lord's example, but also from the desire to be baptized in veritable living water. This is borne out by the testimony of the Didache, which says: 'But if thou hast not running water, baptize in other water'; and, 'When ye have recited all this, baptize into the Name of the Father, and of the Son, and of the Holy Ghost, in running water.'

When, for the sake of convenience and for necessity, provision for baptism was made within buildings, missionaries had still to resort to the riverside for the reception of great numbers into the fold of the Church.

In Britain it would appear that living waters—springs or rivers—were preferred for the administration of the sacrament; but in Saxon England it was no question of flowing or still water that demanded the use of the River Swale by St. Augustine on that memorable Christmas Day in 597, when he baptized upwards of ten thousand persons (Gregory, 'Ep.,' viii. 30); or of the River Glen (or Bowent) in

Northumbria for the baptism of twelve thousand of King Edwin's subjects by St. Paulinus (Nennius, 'Hist. of Brit.'), which occupied thirty-six days at Eastertide, 627 (Bede, 'Eccl. Hist.,' ii. xiv.).

When the nine great persecutions of the Christians closely succeeded each other throughout the Roman Empire, baptism was perforce administered in private, when the seclusion of a house or the subterranean vaults of the catacombs was sought. The arrangement and design of the house of a wealthy family of that period was easily adapted to the sacred purpose. The bath provided a font. This was a sunken tank within a chamber or court, and it was on the model of these baths that the first public fonts were constructed. The sixth-century tank in the catacomb of Pontianus, found in one of the three baptisteries discovered in the Roman catacombs, is of this character.

The freedom of worship accorded by Constantine the Great led to the erection of great public baptisteries, detached from the church, but situated quite close to it.

Two reasons required that the tank, or piscina, should be of large size. Easter and Pentecost were then the only seasons for the administration of baptism, and the number of candidates was very great. It must also be remembered that converts to the faith during the infancy of the Church were primarily adults, that they bodily entered the piscina, and that such great numbers were necessarily immersed in relays. The ample dimensions of the fonts will thus be appreciated.

In addition to the piscina, screened accommodation for robing was included in the structure of the baptistery, which also contained an altar where the newly baptized—even infants—were communicated, an order still observed in the Eastern Church.

These detached baptisteries were apparently erected wherever Christianity became rooted within the first eight centuries. Most of them, however, have fallen into ruin or oblivion from two entirely opposite forces: either they were destroyed before the irrepressible progress of the Moslem, or were no longer necessary because of the universal

Christianisation of the ancient Empire where it remained unconquered by the disciples of the false prophet. Under the latter conditions, with the advance of the faith the practice of infant baptism became consequently more general, and the former size of the piscina was needless; it was constructed of smaller proportions, and was ultimately raised upon a pedestal to facilitate the dipping.

Some of these ancient and very beautiful baptisteries remain, as at Pisa, Florence, and Ravenna. The latter—of the fifth century—is the most perfect example, as being unaltered from its original state. Others, in a ruinous condition, remain in Spain, Africa, and Syria.

The baptistery and font, said to have been built by Constantine at the Lateran, is described in the 'Liber Pontificalis' (Silvester, ch. xiii.) as made of porphyry, the latter overlaid with silver. In the centre of the piscina rose a column of porphyry supporting a golden phial weighing 52 lbs., containing balm, in which a wick burned, giving forth both light and perfume. On the edge of the font stood figures of Christ and St. John the Baptist, of silver, 5 feet in height; between them was a lamb of gold, and around the edge stood seven stags of silver, from whose mouths water flowed and fell upon the heads of catechumens in the basin. The lamb symbolised the Lamb of God pouring forth the Water of Life, and, at an early age, the stags were typical of the souls of those seeking admission to the Church: 'Like as the hart desireth the water-brooks, so longeth my soul after Thee, O God.'

At the restoration of this baptistery by Sixtus III. (432-440), that pontiff is said to have added the porphyry columns collected by Constantine for that purpose. The mention of images of the human figure so early as Silvester causes doubt as to the authenticity of the above description, and it is probable that the baptistery was rebuilt and the figures erected by Sixtus, from whose time the lower part of the structure apparently dates.

The building, as it now stands, is 90 feet in diameter, and the octagonal piscina 62 feet in diameter; it is 3 feet deep, and is entered by two steps.

In this font the Saxon King Ceadwalla is said to have been baptized. He died in his baptismal robes, and was buried in the porch of St. Peter's (see also p. 5).

Quite early in the Christian era the administration of baptism was restricted to the chief church of a diocese, a practice still observed, within the urban limits, at Florence and other towns with specially detached baptisteries. Rome alone was excepted, and there, we are told by Anastasius, S. Marcellus (Pope, A.D. 308-310) appointed twenty-five *tituli* as parishes (*quasi dioceses*) for administering baptism and penance to the multitudes converted from paganism.

The form of the early piscina was generally octagonal, which is explained in certain lines, attributed to St. Ambrose, as mystically referring to the eighth day—Sunday—the day of the Resurrection, and of regeneration by the Spirit :

> 'Octachorum sanctos templum consurgit in usus,
> Octagenus Fons est munere dignus eo.
> Hoc numero decuit sacri Baptismatis aulam
> Surgere qua populis vera salus rediit.
> Luce resurgentis Christi qui claustra resolvit
> Mortis et a tumulis suscipit exanimes,
> Confessosque reos maculoso crimine solvens
> Fontis purifici diluit irriguis.'
>
> AMBROS. : 'Ep.,' 20, 44.

Sometimes the tank was circular, as at St. Mary the Great, Nocera dei Pagani, near Naples; and rarely hexagonal—yet the ruins of one such remain at Aquileia; whilst St. Gregory of Tours mentions a cruciform planned piscina as then in use in Lusitania, and ruined examples have been found at Tyre and Emmaus.

The only separate building for a baptistery known to have been erected in England was built by Archbishop Cuthbert of Canterbury in the middle of the eighth century, outside, but almost adjoining, the east end of the cathedral, which, following the general custom of Christendom, he dedicated to St. John the Baptist.

Possibly, as the late J. T. Micklethwaite conjectured, a division to the west of the porch at Deerhurst Church Gloucestershire, was constructed for a baptistery. If this conjecture be correct, the baptistery was projected into the midst of a forecourt—which is supposed to have been situated

before the west front of the Saxon church—with a vestibule between the baptistery and the porch. This conjectural arrangement is seen in the plan, and an elevation of the same is illustrated in Fig. 33.

In Luton Church, Bedfordshire, the stone enclosure and canopy around and over the font is frequently—but erroneously—called a baptistery; it is but an elaborate font cover, somewhat similar to those in wood at St. Peter Mancroft, Norwich; Trunch, Norfolk; and in Durham Cathedral.

The wooden oratory built by St. Paulinus at York may be said to have been a baptistery, as it was erected for the baptism of King Edwin. But it was also built for a church, the cathedral of the missionary from Rome, who,

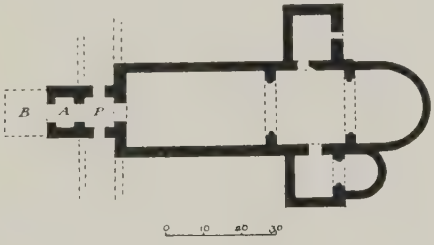


Fig. 75.—Plan of Deerhurst Church.
A, Ante-porch; B, conjectural baptistery; P, porch.

according to the ancient History of one called Nennius, was a Briton named Rum Map Urbgen (Rhun, the son of Urien).

When St. Edmund, Archbishop of Canterbury, decreed that 'there be a stone baptistery in every baptismal church' (Constitutions, c. x., A.D. 1236), he was employing an expression used in those days for a font, and not a separate building, as the word was understood in the earlier ages.

Buildings were also erected over holy wells in all parts of England, especially in the south-west, dedicated to certain saints, which may possibly have been baptisteries. In some cases these wells were directly connected with a saint whose personal influence caused it to be accounted sacred; other springs are said to have miraculously sprung up at the bidding of, or contact with, a martyr or saint, as St. Winifred's

Well at Holywell, Flintshire; in other cases the curative properties of certain waters endowed them with the reputation of sanctity, as the Chalice Well at Glastonbury. But holy wells are found throughout the land without any definite legend of their sacred origin, in greater numbers than are those to which tradition traces hagiological repute, and to account for this we must look to the British preference for living water in the sacrament of baptism.

Where springs were within reach, either baptism was administered or else water was drawn from them and con-

Fig. 76.—Duyath Well.

veyed to the church for the rite; thus they became holy wells as serving in the sacred ministry of regeneration. An illustration of the latter may be found at St. Nicholas, East Dereham, Norfolk, where, near the west end of the present church, is the site of the tomb wherein St. Withburga was buried in 743. When her relics were translated fifty years later to the interior of the church, it is said that a spring of most pure water issued from the grave in which she had lain. A small chapel was built over the miraculous

spring, and, during the Middle Ages, water was drawn from it for the font within the church.

The first suggestion, that these structures over springs were used as baptisteries, may not be determined with haste. Many of them were doubtless for the protection of the well-head, to prevent their being choked by refuse; but when we look to Cornwall, a county rich in early remains, and which retained many Celtic characteristics long after the greater part of England was swayed by the Saxon, we find that it contains numerous holy wells enclosed within buildings of varied dimensions, some of them of such a size that it is quite possible for them to have answered the purpose of a baptistery which tradition assigns to them. Among those of larger size are the wells of St. Breward, St. Cleer, Dupath, and Madron.

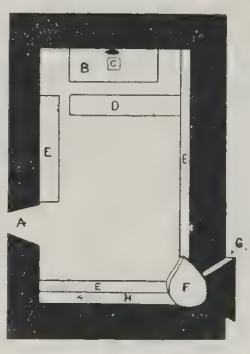


Fig. 77.—Plan of Madron Well.

Dupath Well, in the parish of St. Dominick, is covered by a granite building 12 feet 6 inches long, and 11 feet 6 inches broad; the entrance doorway is 6 feet in height. The roof is formed of long stones laid horizontally and overlapping each other; the weight is supported by square piers with an internal arch springing from rude capitals. A square-headed window of two lights pierces the east wall, and an opening with internal splay is in each side wall. The water from the springs is now unconfined by any channel, but flows through the building from west to east.

Madron Well, near Penzance, is a roofless ruin, but a sketch of the ground plan is more profitable to our subject than one of the superstructure. The length of the building is 25 feet externally, and breadth 16 feet, with walls 2 feet in thickness. The doorway **A** is in the north wall; at the east end an altar-stone **B**, 5 feet 10 inches long and 2 feet 7 inches wide, is 2 feet 10 inches above the floor level; at **C** is a cavity 9 inches by 8 inches; **D** is the predella, **EEE** bench tables (stone seats); **F** is an excavation which it is

surmised was used as a font, receiving the water from the well above through a channel **G** in the wall, while **H** is a drain to carry off the water.

These two examples present a building, and the arrangement within a building, of the larger sort, producing sufficient evidence for a reasonable surmise that such structures were sometimes erected as baptisteries. If so, they were probably baptisteries of the ancient British Church long before St. Augustine's disputation with its clergy on the validity of their mode of administration ; possibly still used for baptisms when brought into communion with the Saxon Church, by the instrumentality of St. Aldhelm and others; certainly resorted to after the Reformation until within the memory of man, but not for the regeneration of souls. No such thoughts stir the hearts of those who throw pins and suchlike trifles in the waters, once accounted holy, to the accompaniment of weird incantations, and with a superstitious belief in the efficacy of their degraded acts.

It has already been noted that baptism was restricted to the chief church of a diocese in the early period of ecclesiastical government, but as Christianity spread and clerics multiplied, the privilege was granted to each parish. In the thirteenth-century Constitutions of St. Edmund of Canterbury, a stone font was ordered to be placed in every *baptismal church*. This terminology emphasises the right of a parish church to be the only place in which to receive baptism, excluding those churches erected by the munificence of nobles for the use of their tenantry, unless a parish was assigned to it by the Bishop; no chapel of ease or pilgrim's chapel, no wayside or bridge chapel, was allowed to intrude on the rights of the parish priest in this respect.

Collegiate and conventual churches, having no laity belonging to them, have no fonts, and baptisms in monasteries were definitely prohibited by the 4th Canon of a Gallican Council *circa* 615 (Dupin, vi. 55). Only when the nave or other part of a monastic church was parochial did it contain a font, unless it were a church of secular canons containing the chair of a Bishop. A very few exceptions are to be found—as at Durham—but the privilege was only granted by a papal

Bull under exceptional circumstances, as at Norwich (see p. 231); and the font in Norwich Cathedral was a post-Reformation transfer from a parish church.

In the case of Sherborne Minster, Dorset, the nave of the abbey church was for long the parochial church until about 1430, when another building was erected adjoining the west end, called the Chapelle of Al-Halowes; but the latter was not a 'Baptismal Church.' The parishioners, however, set up a new font within it; this led to a contention between the convent and certain of the parishioners, which was adjusted by the Bishop of the diocese. The document embodying the decision is in Bishop Neville's Register at Salisbury, which, as being germane to our subject, is here printed at length.

'Ordinance made by Robert, Bishop of Sarum, between the Convent of the Monastery of Shirborne and the Parishioners there.

'To every child of the holy mother church who may inspect these presents, and especially to those who are interested in their matter or may be in the future, we, Robert, by Divine permission Bishop of Sarum, offer salutation through Him who is the true salvation of all.

'We have received from those religious men the Abbot and Convent of Shirborne, in our diocese, a serious accusation or complaint, to the effect that notwithstanding a baptismal font has existed within the nave of the church of the aforesaid monastery from the beginning and primitive foundation thereof, in which font every infant of the town and parish of the said Shirborne has received baptism from a time beyond which the memory of man extendeth, yet certain parishioners there, namely, Richard Howell, Thomas Draper, John Toker, Walter Paskuly, and John Aysheley, and others their confederates, about eight in number, casting behind them the fear of God, have constructed and caused to be set up a new font in the inferior part of the aforesaid church where the parishioners are wont to hear divine service, and outside the accustomed place, doing this of their own rashness contrary to our prohibition to them concerning this matter,

and to the no small prejudice and trouble of the monastery. For this cause, and on account of the ringing of the parish bells for matins, also because of the narrow passage of the doorway in the intermediate wall at its south part, between the parishioners' place and the body of the church of the monastery aforesaid, grave dissension arose between the abbot and convent and certain of the aforesaid parishioners, when the procession to the font in the church of the said monastery took place at Easter and Pentecost.

'Wherefore, on the part of the said religious men, we were humbly requested to provide a suitable remedy in this matter. Desiring to be certified of the truth of the premises we visited the monastery and town of Shirborne in person. There, in the Abbot's Hall on November 12th of the subscribed year [1435 old style] appeared before us, John Bazett, John Kaylewey, Richard Rochett, and John Sprotert, on the part and in the name of all the parishioners, besides other persons, to the number of one hundred or more; and earnestly petitioned that we would deign to restore the baptismal font of the church of the said monastery, and all other matters above recited, to their ancient use and pristine condition in the body or nave of the church of the said monastery.

'A proclamation was then made in the vůlgar tongue before all those present, that if anyone either for his own interest or that of the parishioners of the parish of Shirborne aforesaid, desired to oppose or contradict the aforesaid petition he was now to declare it. But no opposition or contradiction was made, either particular or general.

'And because, by the inquisition we made in this matter, we found every particular in the said complaint to be true;

'Considering, moreover, the great prejudice and injury that might accrue to the monastery in future by the erection of the new font above mentioned, and also that nothing ought to be changed without urgent cause which has been established by long custom. Also having duly weighed the advice of our counsel learned in the law and assisting us in this judgment:

'We will, and order, and by the tenor of these presents,

with the concurrence and expressed wish of the abbot and convent, and of all the parishioners above mentioned, do decree—

'1. That the said font which, with daring rashness, has been newly set up, be utterly destroyed and removed and carried out of the church by those who caused it to be made. This removal of the font and of its materials should have been put into immediate execution under our own inspection.

'2. The ringing of the bells to matins for the parishioners throughout the whole year shall be made after the sixth hour has been struck by the clock or horologe of the monastery and not before, except on the solemn feasts, namely, All Saints, Christmas, Epiphany, and Easter.

'3. Also the baptismal font of the monastery shall be set up and replaced in its old and accustomed position, and all infants born or to be born in the said town shall as of old be baptized therein.

'4. The intermediate door and entrance for the procession of the parishioners to the font shall be enlarged and arched so as to give a more ample space and bring it to its original form.

'5. The manner and form of the procession and other ceremonies about the font are to be observed in the old accustomed manner.

'6. There shall be made at the expense of the monastery an intermediate partition in the nave of the monastic church, close to the choir of the monks, so that there shall be a distinct separation between the monks and the aforesaid parishioners.

'7. This replacement of the font and enlargement of the door must be effectually completed before Christmas Day next.

'All and every of these premises must be faithfully observed as well by the abbot and convent as by the parishioners of the said parish under pain of the greater excommunication.

'Given at our manor of Remmesbury on the eight day of January, A.D. MCCCCXXXVI. and in the tenth year of our consecration.'

We have but few records to tell us how the font came to be moved from a separate building to the interior of the church, and none that give a reason for the change. For the first we go to the canons of a foreign diocese and to a history in which the language on the subject is doubtful, and for the second the economy of space and expense may be considered, but also the fact that after the earliest ages the candidates for the rite were generally infants instead of adults; and although the principle was unaltered, the objection to infants being brought within the church for baptism was probably not the same as to those who had lived in paganism and practised heathen rites, whom it was necessary to teach, examine, and admonish before admission to the sacred precincts.

St. Gregory of Tours is quoted as the authority, telling us that the font was placed in the atrium, or porch, and then in the interior of the church, in the sixth century ('Hist. Franc.,' ii. xxi.), but the passage is obscure. St. Gregory also says that in France the font was on the left-hand side of the entrance door.

The Council of Meaux, 845, framed a canon to the effect that every parish priest must baptize in the church if *there be a font*, which, by implication, proves that a font was then considered part of the furniture of a parish church.

Possibly the large size of the porches to the Saxon church at Bradford-on-Avon, with the entrances towards the western sides, thus providing greater space, free of the passers, within the eastern portions, may have been to allow the necessary space for a font or an altar (see p. 12).

When the font was ultimately placed within the church, the first part of the Baptismal Service was still held within the porch. In the mediæval English service-books the Office commenced with the rubric, 'First the child shall be carried to the doors of the church,' and not until after the insufflation, the exorcism, and administering of salt, was entry to the church made at the words, 'Enter into the temple of God, that thou mayest have part with Christ unto life everlasting.'

Within a very few years of St. Gregory's writings, in which

we learn that, in France, the font was moved into the church, there is conclusive evidence that the Gallican example was practised in England. The Venerable Bede's words are too emphatic to admit of doubt when he says that on the east side of the city of Canterbury was a church dedicated to the honour of St. Martin, built whilst the Romans were still in the island, wherein Queen Bertha used to pray. In this St. Augustine and his companions began to meet, to sing, to pray, to say Mass, to preach, and to baptize ('Hist. Eccl.,' i. xxvi.).

Fig. 78.—St. Martin's, Canterbury.

The font was therefore inside the church when King Ethelbert received baptism at the hands of St. Augustine. The font now remaining in that church is of great age, and may we not fondly hope that tradition is something more than mere oral rumour, and that Ethelbert did actually receive the sacrament of baptism within that piscina?

Many antiquaries are firm in denying the possibility of this. Dr. Cox, however, pronounces the base to be of Saxon workmanship, and, although the tub-shaped bowl is built of

dressed wedge-shaped stones, on each of which a circular pattern or part of an interlaced arcade is sculptured, it was not beyond the power of the Romano-British Christians, nor of the Saxon inhabitants of that most cultured district of England, to have accomplished the construction of this font of twenty-two blocks of stone. This font, thus built, instead of being hollowed from one stone, is the only instance known, except in the case of brick fonts, and such construction is more consonant with the methods of a people earlier than the Normans. Neither is it impossible that this same font was of plain stones with a superadded ornament, the latter eloquent of the twelfth century, yet not inconsistent with various examples of earlier work. The uppermost moulding is of Transitional date, and contains the remains of the staple by which the cover was secured.

It is all conjecture, somewhat guided by comparative archæology, but let not a dogmatic denial be given to a possibility which bridges our times with the sixth century, which sees in that venerable font the triumph of Christ over Teutonic gods, which links us with a noble confessor and a brave missionary—two saints who have influenced life in this land far more than is generally attributed to them. Of these the one introduced a line in the Apostolic succession which rectified any possible flaw in the holy orders of the crushed Church of the Britons; the other, by his example, was an instrument in leading the English to an acceptance of the saving grace of Christianity, not at the point of the sword—baptism or death—as was the method of St. Olaf of Norway, but in a purely Christian spirit of paternal care for his subjects. Again, a link with that Christian King is perceptible in the equity of his laws, which were the basis of future justice. The 'Dooms of Ethelbert' supplied part of the foundations of our present code.

The burial of the dead in baptisteries was prohibited by the Councils of Auxerre in 578, and of Autun in 677; but the canons were local, and although Gallican influence largely operated in Kent, those decrees had no weight, for the baptistery erected by Archbishop Cuthbert was built not only for baptisms, but expressly for the entombment of the

prelates of Canterbury, because the porches of the monastic Church of Sts. Peter and Paul outside the city walls—where the Archbishops hitherto had been laid to rest—would allow of no more burials. It was also designed for judicial examinations and administration of justice, which, anterior to this time, had been dispensed in the south porch.

MATERIALS OF THE FONT

ACCORDING to the Council of Lerida, A.D. 524, and Ivo the Canonist, the font was to be of hard stone, without porousness or any fracture ; but should the priest be unable to procure stone, he might provide himself with one of other material, which was, however, to be reserved for baptisms only (Labbe, 'Concil.,' iv. and viii.; Leo IV., 'De Cura Pastoral').

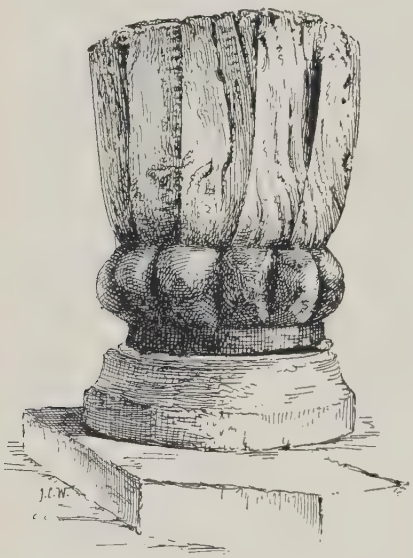


Fig. 79.—Evenechtyd.

In the Eastern Church the font, standing in the outer narthex, is usually of metal, sometimes of wood.

The use of wood was considered uncanonical in Western Christendom, although a Provincial Council of Scotland, held in 1225, decreed that the font should be of either stone or wood (Wilkin's 'Concil.,' p. 623), and very few examples exist in Great Britain.

At St. Michael's Church, Efenechtyd, or Evenechtyd, a wooden font, formed from a single trunk of oak, is roughly shaped externally into fourteen facets, below which is a course of deeply severed protruding bosses.

The height of the font is 2 feet 7½ inches; the facets are irregular, but average 6½ inches; the diameter at the top is

2 feet 2 inches; the bowl is 1 foot 6 inches in diameter and 1 foot deep. It is lined with lead, but has no drain.

In 1872 this font, which rested on the ground, was raised upon an hexagonal base and placed on a platform.

Another wooden font bowl was found in a bog near Dinas Mowddwy, in Merionethshire, near the site of the foundations of a building. It is now preserved in the hall at Pengwern. It is fashioned from a massive piece of knotty oak, the top and bottom are levelled, and in the broader part a hollow is scooped out, 11 inches in diameter and $3\frac{1}{2}$ inches deep. At one side is a cuplike hollow, 3 inches in diameter and fully 1 inch deep, a peculiarity which receives attention on p. 203.

At each side of the smaller bowl is incised a branch with leaves and berries, and at the opposite side on a projection of the wood is the word ATHRYWYN: as a noun this signifies *happiness* or *pacification;* as a verb, *to reconcile.*

Fig. 80.—*Dinas Mowddwy.*

'A movable wooden font' is mentioned as being at St. Mary's, Selattyn, Shropshire, in the report of the Rural Dean of Marchia for 1791; but as an older font of stone is in that church, this can only have been for *lazy baptisms* in post-Reformation times, in the same way as the earthenware basins noticed on p. 235.

Other wooden fonts are at Marks Tey, Essex, a debased Perpendicular design; at St. Peter's, Ash; and Chobham Church, Surrey. Others were formerly in the churches of Badsey and Longdon, Worcestershire; Claydon, Oxfordshire; St. Albans Abbey Church (see p. 193); and St. Peter's-in-the-East, Oxford, which is now in the private chapel at Parker House, Sussex, the seat of Lord Zouche. This is said to have been carved by Grinling Gibbons, but the only foundation for this conjecture seems to be its similarity to that artist's work in the stone font of St. James's, Piccadilly, London.

In 1297 it was reported to the authorities of St. Paul's Cathedral, London, that in one of their churches, Westley, Essex, there was a wooden font from which the water flowed on to the pavement.

Wood forms part of the structure of other fonts, as at Ashby, Suffolk, and Hoare, Kent, where the bowls are supported by a wooden substructure, which is within the canon if the bowl containing the *accidents* of the sacrament is not porous. Thus, the font at Chobham, Kent, conforms to canonical requirements with its leaden bowl and external wooden panelling; and we read in an inventory of Temple Balsall, Warwickshire, 1538, 'a ffauntstone of tymber lyned with lede, with a small berr of iron over.'

Brick fonts are occasionally found to be in use. A fifteenth-century octagonal example at Potter Heigham, Norfolk, has a core of moulded bricks of local manufacture, which was originally covered with cement. Chignal Smealy, Essex, has a font of brick; and Sir Stephen Glynne records that, in 1850, at the Church of Kenardington, Kent, 'The font is of brick.'

Metal is largely used on the Continent, and superb fonts of bronze are frequently seen; but it is rarely found in England. Professor Church found a pewter font of thirteenth-century design at Cirencester (F. Bond, 'Fonts and Font Covers,' p. 76); but of that church in 1749 it is said: 'Here is a stone pulpit and two fonts; an old one of stone standing upon a pillar, and a new one of marble, erected by the contribution of several gentlemen of that town, which is constantly used' (*Gentleman's Magazine*, 1749). St. Giles-in-the-Fields, London, also had a pewter font in 1644 (Massé, 'Pewter Plate,' p. 92).

In Holyrood Chapel there was a brass font in which the children of the Royal house of Scotland were baptized: it was stolen by Sir Richard Lee in 1544, and given to the church of the dissolved Abbey of St. Alban. Camden, in his 'Britannia,' 1586, speaks of the brass font in which the children of the Kings of Scotland used to be baptized, as standing in St. Albans Abbey Church in his day, bearing a Latin inscription by Sir Richard Lee, the donor, to whom

the monastic buildings, with all the ground lying round the abbey church, had been granted in 1540. Weever testifies to its being in the church in 1631.

'The brass Font at St. Albans was taken away by one Hickman, a vile ironmonger, a justice of the peace proper for those times' (Newcourt's 'Repertorium').

Fuller records that it 'was taken away in the late cruel war, as it seems, by those hands which suffered nothing, how sacred soever, to stand, which could be converted into money. There is a wooden one to supply its place, which is said to be made of the same shape with the old font' ('Worthies,' p. 32, 1662).

The only brass font now existing was given by Nicholas Ferrar in 1626 to Little Gidding, Huntingdonshire. 'A new font was also provided, the leg, laver, and cover, all of brass, handsomely and expensively wrought and carved' (Peckard's 'Memoirs of N. Ferrar,' p. 178).

All the metal fonts, other than those of lead, extant in England are of post-Reformation date. Queen Elizabeth gave a golden font to Queen Mary of Scotland and another to King Charles IX. of France, each costing £1,000—equivalent, in the present day, to about £12,000 each. At High Wycombe, Buckinghamshire, is a small silver-gilt font, bearing date 1760.

Canterbury Cathedral had a silver font for Royal baptisms, as may be gathered from its inventories—'How the Church shall be arraied againste the Christeninge. Then must the fonte of Silver that is at Canterbury be sent for, or els a new fonte made of purpose' (Legg and Hope, 'Inventories of Canterbury'); and in the Jewel Book of Henry VIII. it is described as 'a fonte chased with men beasts and fowles half gilt with a cover gilte pois together cciiij^{xx} j oz.'

The present Royal font of England is also portable, of silver-gilt. It was made to the order of Charles II., and is kept with the regalia in the Tower of London. The bowl, 17¼ inches in diameter, has a domed cover surmounted by figures representing St. Philip baptizing the Eunuch; it is supported by a cylindrical shaft which rests in a tray, the whole standing 3 feet 1¼ inches high.

The greater number of metal fonts in England are of lead, of which thirty examples are extant and several are known to have been destroyed.

Sandstone, limestone, and clunch contributed to the making of fonts all over the country; Purbeck marble was largely used in the thirteenth and fourteenth centuries, and Caen stone found its way over a great part of the country after the advent of the Normans. Catacleuse, Polyphant, and

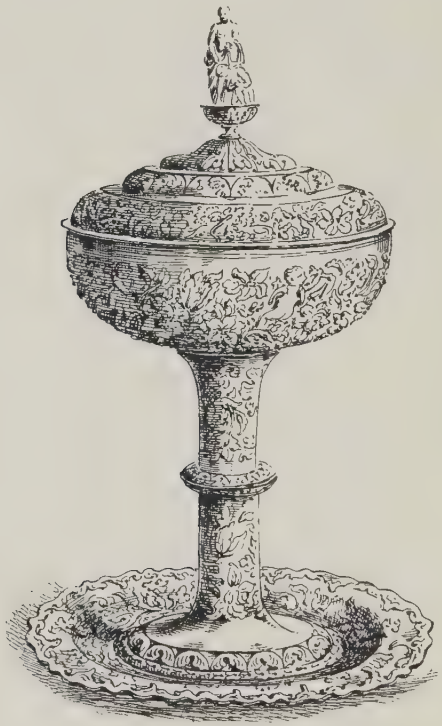


Fig. 81.—*The Royal Font.*

Tintagel stone, serpentine and granite provided variety of material in Cornwall, and granite was used in the later Middle Ages in the adjoining county of Devonshire. Petworth marble from the Sussex quarries provided the material for many fonts in this and the neighbouring counties. Black marble found a wide field; it was used at Bromley and Woodchurch in Kent, Catterick and elsewhere in Yorkshire,

in the West of England, and in the Fens. Bethenden marble is found in St. Mildred's, Canterbury; and Tournai marble is represented in the Tournai wrought and imported fonts. Fonts are of Ketton stone at Saffron Walden and other churches in and around Essex, and the peculiar spotted Shap granite is locally used at Tebay. Coralloid marble is the material of the font in the Church of the Holy Trinity, Hull; and stalagmite from the neighbouring caves of Bacon or Culver Hole has been fashioned for the early thirteenth-century fonts of Nicholaston and Reynoldston in Gower. Both of these fonts are extremely simple. That at Nicholaston has a circular bowl, but slightly projecting beyond a cylindrical pedestal, and at Reynoldston the bowl is square, chamfered on to a circular pedestal. They are innocent of any decoration—the beauty of the semi-transparent stone was sufficient before a later age chiselled, scraped, and white-washed it.

At Ebchurch the font bowl is of coarse-grained millstone grit, somewhat crystalline, fashioned from a stone of the Roman station in the midst of which stands the church. It is stone which must have been brought from a distance. The pedestal is formed from part of a Roman column from the same site, and the base only is of the local sandstone.

Alabaster is more rare, but is seen in the Elizabethan font at Risley, Derbyshire, and is more largely used in quite modern times.

LITURGICAL OBSERVANCES

CERTAIN liturgical observances are worthy of note as bearing on the structure of the font, foremost among them being the question of submersion, immersion, affusion, or aspersion, mainly because the size of the bowl is a necessary consideration, but also in view of the canonical alteration in the mode of administration.

Under certain limited conditions affusion, or pouring over, was without doubt considered a true baptism, as possibly the baptism by St. Paul of the gaoler and his family under circumstances that could scarcely admit of immersion. So also the Acts of St. Lawrence relate how one of the soldiers appointed for his execution, being converted, brought a pitcher of water for his baptism by Lawrence (Strabo, 'De rebus Ecclesiast.,' c. xxvi.). Several early instances of baptism in running water, and under circumstances in which a vessel of water was probably used, are found in the New Testament; but the method of baptism under normal conditions is a question of widespread contention.

IMMERSION

Triple immersion—that is, thrice dipping the head ('St. Chrysost. in Joan.,' iii. 5, 'Hom.' xxv.) while standing in the water—has generally been understood as the canonical rite from the writings of the Fathers. The same has been gathered from a description of the ritual at Jerusalem by St. Cyril (Catecheses, A.D. 347): 'They witnessed the saving confession of their faith, and dipped themselves thrice in the water, and thrice lifted themselves up from out thereof; and so set forth, by symbol, the three days' burial of the Lord, and His Resurrection; and the saving water was to them at once death and life.'

St. Thomas Aquinas says: 'Baptism may be given not only by immersion, but also by affusion of water. But it is the safer way to baptize by immersion, because that is the most common custom' (III., q. 66, art. vii.). While Bonaventura wrote: 'The way of affusion was probably used by the Apostles' (L. iv., dist. iii., art. ii., q. 2).

From documentary sources we have abundant evidence of both practices, but it is from the exhaustive researches of Mr. C. F. Rodgers ('Baptism and Christian Archæology') that we are at length convinced of the widespread misreading of *submersion* for *immersion*. In the numerous pictorial examples he has collected from early representations, we

Fig. 82.—*Mosaic, Ravenna.*

invariably find the catechumen stands, kneels, or sits in water whilst the ministrant pours water over his head.

One of the earliest examples is a mosaic in the Orthodox Baptistery at Ravenna (*Baptisterium Ursianum*, or S. Giovanni in Fonte), A.D. 449-452, where Christ is represented nude, standing in the water, which rises to His waist. On the left side St. John the Baptist stands on a rock pouring water from a patera over the head of Christ. To the right is an allegorical figure of the Jordan.

An illumination in a ninth-century Pontifical preserved in the S. Minerva Library, Rome, sets forth the performance of this rite when ecclesiastical organisation was consolidated after the cessation of persecution. It represents the baptism

of an adult and of a child; the former is immersed in the water, and the latter is being dipped—*i.e.*, immersed.

These two illustrations lead us from the initial baptism of Christ to the custom observed in England which, throughout the Middle Ages, exactly coincided with the Pontifical above, although affusion—pouring water over the head whilst the catechumen is held in the arms of the priest or stands at the side of the font—was allowed in the West in the thirteenth century.

By history it appears that the cold climates held the custom of dipping as long as any, for England, which is one of the coldest, was one of the latest that consented to an alternative form of baptism. Vasquez ('In Tertiam Disp.,'

Fig. 83.—Baptism by Immersion.

cxlv., cap. ii.), having said that it was the old custom both in the East and the West to baptize both grown persons and infants that were in health, by immersion; and that it plainly appears by the words of St. Gregory that the custom continued so to be in his time, adds: 'And it continues, as they say, to this day among the English, as Erasmus has noted in the margin of the 76 Epistle of St. Cyprian.' Erasmus (early sixteenth century) is there observing how the baptism of infants is in different countries variously administered, and says: 'With us [the Dutch] they have the water poured on them; in England they are dipped' (Wall, 'History of Infant Baptism').

It would appear that some priests in England omitted the dipping of children in quite early times, for at the

Council of Cealchythe (Chelsea), A.D. 816, Canon xi. directs them not to pour water on the child's head, but to immerse it in the font, and that thrice. The same order is in the rubric of the 'Sarum Manual,' 1530: 'Then let the priest take the child, and, having asked the name, baptize him by dipping him in the water thrice'; for which provision was made in the 'Constitutions' of Bishop Walter de Cantelupe, 1240, wherein it is ordered that the font should be of a proper circumference and depth.

In the first Prayer-Book of Edward VI., the minister is to dip the child in the water thrice; first dipping the right side, secondly the left side, the third time dipping the face toward the font. The next edition leaves out the word

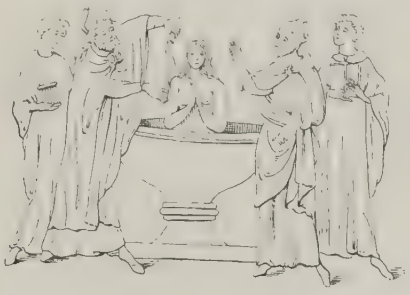


Fig. 84.—Baptism of the Mother of St. Thomas of Canterbury.

'thrice.' The observance deteriorated, and by 1600 affusion was the custom.

One practical reason for affusion, instead of immersion, is suggested in the 'Agenda' of the Church of Mentz, 1551, wherein it is said that it is better if the Church will allow the pouring on of water. 'For suppose the priest be old and feeble, or have the palsy in his hands, or the weather be very cold, or the child very infirm, or be too big to be dipped in the font, then it is much fitter to use affusion of the water.'

So far as English contemporary illustrations depict the administration of baptism, it would appear that an adult catechumen sat in the font while water was poured over his head, in principle exactly coinciding with standing in a river or piscina, as represented in those early examples collected

by Mr. Rodgers. In this way did the limner illustrate the baptism of the mother of St. Thomas of Canterbury (Brit. Mus. Royal MS., 2 B., vii.). That a child was bodily dipped is also certain from documentary and pictorial sources. William of Malmesbury tells us how St. Dunstan foretold the worthlessness of the future King Edwy of Wessex, 'for when quite an infant, the Bishops standing round, as he was immersed in the baptismal font he defiled the sacrament' ('History of the Kings,' Bk. ii., c. x.).

Within an illuminated initial, here given, the priest is in the act of immersing the infant; and in another, from a fifteenth-century Pontifical, the child is receiving the third dip, *his face towards the water*' (Brit. Mus. MS., 6 E., vi.).

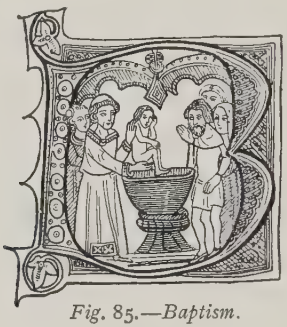


Fig. 85.—*Baptism.*

(Brit. Mus. MS., 6 E., vi.)

The same is seen in a mural painting of the fourteenth century, found in the Church of Canfield, Norfolk. Much of it was obliterated when this sketch was made, but enough of the crude drawing remains for our purpose. The priest is depicted dipping the child; a tonsured clerk stands at one side holding an open Office-Book, and at the other side is the godfather.

Indirect evidence of immersion is found in the custom prevalent in Ireland up to the sixteenth century, where the right arm of a male child was not allowed under the hallowed water of the font, that that member, being unchristened, might deal a vengeful and more deadly blow (Camden's 'Brit.', *s.v.* Ireland). And still in the North, in the domestic washing of a boy preparatory to baptism, the right hand is left

unwashed, that it may gather riches undeterred by a Christian conscience (Henderson, 'Folklore of the Northern Counties,' 16), which—since immersion has been supplanted by affusion—is a parallel to the Irish custom.

PATERÆ

We have seen how, from early times throughout the Middle Ages, the method of administering baptism was by pouring water upon the head of an adult who was immersed in the piscina. In many early pictorial representations the pouring is done by the hand, but the researches of Mr. Rodgers have

Fig. 86.—Mural Painting, Canfield.

placed before us many examples in which the water is poured from a shallow bowl, or patera, and call our attention to various articles presumably devoted to this sacred use.

In the mosaic at Ravenna, fifth century (Fig. 82), a shallow bowl is thus used; and on a seventh-century casket from Sinigaglia are two baptismal scenes: in one the water is poured from a jug, in the other from a spoon. Coming to the British Isles, we see a spoon used for affusion on a cross at Kells, an ampulla at the baptism of the mother of St. Thomas (Fig. 84), and on some of the fifteenth and sixteenth century seven-sacrament fonts a jug is used in the baptism of Christ, as at Gresham, Northfleet, and Stalham, whilst infants are shown as being dipped in the font.

Among the ancient pateræ discovered is a fourth-century spoon, found at Aquileia, on which a baptismal scene is engraved; and a pair of the ninth century, now in the Treasury at Vienna, are inscribed with a cross and the sentence: 'If thou purifiest thyself with water thou shalt be free from all sin.' In England, Wales, and Ireland short-handled spoons of the late Celtic period have been found, usually in pairs, possibly for the water and the chrism, which will be more fully dealt with in the section on Chrism (p. 212).

When immersion ceased, and affusion only was practised in Europe, the Synod of Aix, 1585, ordered that 'the pouring of the water be not done with the hand, but with a ladle kept in the font for that purpose.' A shell is now frequently used as a patera.

From these instances, a few from a possible multitude, the primary ceremonial observed in England until well within the sixteenth century is conclusive, and the ample size of the font bowls is seen to be indispensable.

When the new order, allowing affusion, was introduced in the thirteenth century, and observed on the Continent, the water that ran off the child's head probably fell back into the bowl, or on to the pavement until further order was taken.

In the ritual of baptism in the Papal obedience it is directed that 'the water from the child's head is not to be allowed to drip into the font. Either it is to drip into a piscina built adjoining the font, or it is to be caught in some vessel provided for the purpose, and poured into a piscina near the font, or into some other piscina in the church.' This order is reiterated, and we find in the Roman Pontifical of 1852—'The drippings from the child's head are to be caught in a basin placed under it.'

DIVIDED FONTS

Provision for this order is seen in many a French and German font, where a partition is placed across the interior of the bowl, dividing it into two unequal parts, very clearly illustrated in 'The Art of Good Lyvinge,' the child being

held by his three sponsors over the smaller of the divisions into which the drippings would fall.

No ancient example of a divided font occurs in England; and only one is known within the jurisdiction of the English Church; this is now in the Prince's Tower, Jersey. Inside the octagonal bowl are the remains of a smaller bowl, but, as the latter has no drain, a basin or dish would necessarily be placed within it.

Fig. 87.—*Divided Font.*
'The Art of Good Lyvinge.'

One other example of earlier date, where the subsidiary bowl is outside the font bowl, is at Youlgreave, Derbyshire. This, however, was erected at a time when the candidate was immersed in England, and may possibly have served for cleansing the fingers of the sponsors from the chrism.

In the wooden font, dug out of a bog in the neighbour-

hood of Dinas Mowddwy, Wales, is a small hollow in the unequal edge of the bowl (Fig. 80). Probably this archaic

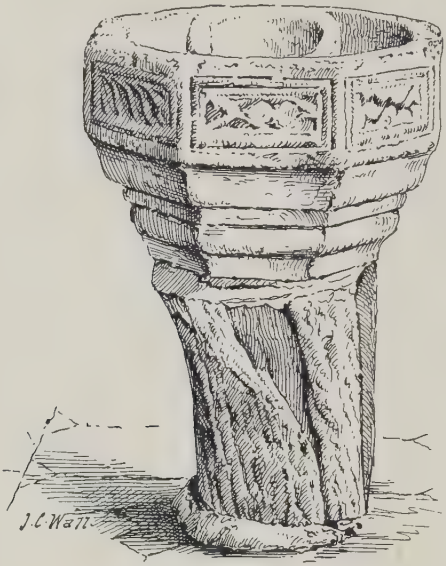


Fig. 88.—Prince's Tower, Jersey.

font dates from a remote period, and is a font of the ancient British Church, and the hollow was possibly for the reception

Fig. 89.—Youlgreave.

of the spoon for the chrism, which we have reason to believe was used by the earliest Christians of Britain, a subject dealt with on p. 211.

Some fonts have projecting brackets attached to the bowl. On the fourteenth-century font at Sutton Bonnington, Nottinghamshire, are three angular brackets; on the Norman font at Rainham, Essex, is a small projection on one side of the rim, and the remains of another on the opposite side of the circular bowl. At Raunds, Northamptonshire, the thirteenth-century font has a ram's head projecting from the bowl, and many other instances are extant. For whatever purpose these brackets were made, the projections of the rim over the angle-shafts of many fonts, as at Bodmin (Fig. 134), could fulfil the same object.

AFFUSION

It has been suggested that these projections were to hold the basin for the drippings in baptism by affusion. We repeat that the rubrics directing a separate receptacle were not in English Service-Books, nor was affusion practised when these fonts were erected; and the bequests of basins for fonts which have been quoted as providing articles in accordance with those foreign rubrics were for an entirely different purpose, as we shall presently see (p. 206).

These brackets were more likely for the support of the Chrismatory, of the candle, or the Office-Book, for, although a server was supposed to attend on the officiating priest, it would be an impossibility even for a server to hold all those things; and to demonstrate the need for some such ledge, we find a permanent desk for the Manual, containing the Service—or a separate book called the 'Baptisterium,' in the eighth-century Penitential of Egbert—occasionally provided near the font. At Beckley, Oxfordshire (see illustration, p. 289), Wraxall and Yatton, Somersetshire, stone desks are attached to the wall, or the pier adjacent to the font. At Yatton Church the desk is supported by an archangel.

Projections on the fonts at Odiham, Hampshire; Pitsford, Northamptonshire, and others, were distinctly for the

fastening of the font-cover, so continuously and strictly enjoined, and the staple for the lock remains in the last mentioned.

In the step of the font at Nun Monkton, Yorkshire, is a small hollow beneath the position occupied by the infant in the priest's arms as he held it; but the debased form of the font and hole may readily be accounted for as being constructed after the Calvinistic influence invaded England.

We have thus seen that, according to the rubric *De Forma Baptismi*, the alternative to a divided font was a basin.

Mr. Bond and other antiquaries have suggested that the numerous bequests of basins for fonts refer to the provision of these articles in conformity with canonical directions.

Since, however, no similar rubric is found in any mediæval English Liturgical Book, and no divisions are to be found in ancient English fonts, because immersion was the national practice, and because ewers were frequently included in the bequests of basins, some other purpose must be sought for which these basins were designed. This is found in the Service-Book called the 'Manual.'

After the rite of baptism was complete, and the priests had charged the godparents that they should teach the child the *Paternoster*, *Ave Maria*, and *Credo*, he continued:

> 'And that ye wasche your hondes er ye goon out of chirche in peyne of fastyng xl fridayes' ('Manual,' fifteenth century, Brit. Mus. MS. 30,506).

After immersion by the priest, the infant was held by the godparents for the unction—as seen in the illustration Fig. 87—and the latter were directed to wash their hands before leaving the church for fear that any of the holy chrism adhered to them.

Godparents were frequently called 'gossips' from the Saxon *God-sibb*, a god-relation, and for their use were bequests such as the following:

> 'Itm a Pewter pott for to give watur to gossepys hondes' ('Inventory,' St. Nicholas, Bristol, *circa* A.D. 1410).

'To the Church of Gravisend a bason and a ewer to wash in the cristyning of children; William Wade, bruar' ('Testamenta Cantiana,' 73).

'To the Church of Stoke a bason and a ewer of pewter for the fonte' (*ibid.*, 73).

'Itm: I bequethe to the chyrche of Seynt Jamys a basin and a ewer of pewter hamered to be vsyd at crystnyng of chyldern in the seyd church as long as it will indure' (Will of Agas Herte of Bury, 1522, 'Bury Wills and Inventories,' p. 116).

The water thus used was to be poured down a piscina, as the Ambrosian rite directs: '*Baptismo expleto, parochus aqua manus ambas solus lavabit . . . aquam ablutionis in sacrarium statim effundet.*'

For this purpose a small cup-like formation projects from the side of the octagonal pedestal of the old font of St. Martin's, Exeter, and a drain leads from it into the drain of the font. In a few instances a piscina is found in the wall nearest the font, as at Croyland.

Changes in the method of administering the rite in England may be traced to laxity in liturgical learning and observance, to foreign influence, and to personal laziness.

The Protestant-minded clerics in the English Church, who went abroad in Queen Mary's time—to Germany or to Switzerland for the most part—returned in the reign of Elizabeth, imbued with alien notions, especially the tenets of Calvin, who taught in his 'Institutions' that 'the difference is of no moment, whether he that is baptized be dipped all over, and if so, whether thrice or once, or whether he only be wetted with the water poured on him.'

These repatriated clerics introduced the use of basins, but, contrary to the decrees of the Congregation of Rites, they and their successors baptized from the water in the basin, and allowed the drippings to fall into the font, into which, after the service, the basin was emptied, all going into the same drain. It was frequently the custom with them to place the basin within the bowl of the font; and at

Essendon, Hertfordshire, where a more seemly arrangement was made by placing the basin on a pedestal by the side of the font, it was yet the basin that was used for baptisms.

Fig. 90.—St. Mary Redcliffe.

ASPERSION

To Geneva and affusion, even aspersion, may be attributed the introduction of basins—at first strenuously opposed by authority, and afterwards made compulsory by the order of heretics. This also led to the diminution in the size of font bowls in the seventeenth century, and to a different structural principle from that of past centuries.

Of this latter character are the pseudo-classical and so-called Renaissance fonts such as stand in the churches of Little Gedding; St. Mary Redcliffe, Bristol; St. Catherine Cree, London (Fig. 154); and many others.

CHRISM

In explaining the use of the bowl and ewer as distinct from the basin of more modern rubrics, the care taken with the holy chrism demands some attention, if only so far as it affects the fabric of the font.

After giving the candidate for the rite the 'salt of wisdom' in the porch and coming to the font, the priest applied his saliva with his thumb to the ears and the nostrils. To this ceremony we must look for the explanation of the inscription, SAL ET SALIVA, on the font of St. Mary, Ipswich.

For the anointing of those to be baptized, the holy oils were received from the Bishops, who consecrated them on Maundy Thursday, and to contain them each church possessed a chrismatory—a vessel with three receptacles, for the oil of the sick, the oil of catechumens, and the oil of chrism.

The chrismatory, or oil stock, was of metal more or less precious according to the means of the parish. Thus, in the year 1407—

'A chrismatory of silver bought for 73s. 11d.'

and—

'Item j crysmatory of silver y-gyld'

(Inventory, St. Nicholas, Bristol, *circa* 1410).

Chrismatories varied somewhat in form; one discovered during the restoration of St. Martin's Church, Canterbury, 1845, is a typical example, frequently seen in ancient sculptures and miniatures. It is of brass, 6 inches long and 2 inches broad, containing three pots of pewter for the oils.

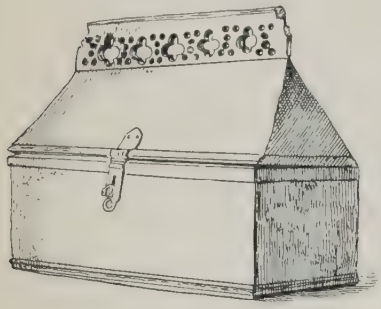


Fig. 91.—Chrismatory (Closed).

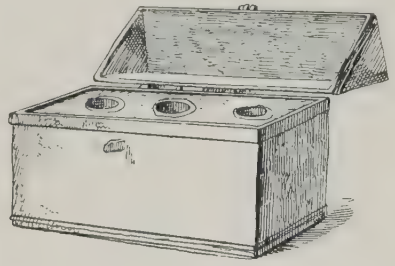


Fig. 92.—Chrismatory (Open).

After the renunciation the candidate was anointed with the oil of catechumens on the breast and between the shoulders, and after baptism with the chrism on the top of the head.

Various aumbries, situated near the font in some churches, are supposed to be receptacles in which the holy oils were kept. These are found at Burford, Oxfordshire; Walpole St. Andrew, Norfolk; and at Tadcaster, before its destruction in 1875.

This provision, however, is not often found, and the oils were, presumably, generally kept in an aumbry in the chancel, or in the sacristy, where such existed, for we find in sundry inventories such entries as—'An olde Clothe of Silk for berin the Crysmatorye to the Ffounte.' Among the items sold at Chelmsford in 1576 was 'a lawne clothe to carry ye chrysmatory in.'

In the fifteenth-century 'Instructions to Parish Priests' the priest is directed—

> 'Then do the service never the later
> All save the hallowing of the water,
> Cream and chrysm and all things else
> Do to the child as the book tells.'

The chrism was to be carefully safeguarded. Among other orders, the Council of Durham, 1220, directed that 'fonts, the chrism, and the holy oil be kept under lock and key on account of enchantments.' At Leverton, in 1541, eightpence was paid for one lock, two bands, and two hooks for the chrismatory, and fourteen pence for making the door of the chrismatory, by which it is evident that the name was applied to the aumbry, or cupboard, wherever situated, in which the vessel was kept, as well as to the threefold vessel, or oil stock.

For the evident purpose of a temporary resting-place for the chrismatory during baptisms, niches were provided adjacent to the font at Canterbury, St. Mildred; Rudford, Gloucestershire; and Theydon Garnon, Essex. These are in the wall, but at Tamworth, Warwickshire, Tonge, and Sturry, in Kent, they are formed in the pier nearest to the font.

Before leaving the subject of the Chrism we may advisably consider how far its use may possibly have affected the attitude of St. Augustine of Canterbury towards the ancient British Church in its method of baptism.

It has been remarked that the Celtic Christians had a preference for running, or living, water to still water in the administration of baptism. We read how, just before the Alleluia Victory, 'the people, being instructed by daily sermons, resorted in crowds to be baptized, for most of the army desired admission to the saving water. A church was prepared with boughs for the feast of the Resurrection of our Lord, and so fitted up in that martial camp as if it were a city' (Bede, 'E. H.,' i. 20).

Other examples of this seeking after rivers or springs for baptism are seen in Adamnan ('Life of St. Columba,' c. x.), and in the Book of Armagh, in which they sought to follow

our Lord. St. Augustine also resorted to a river for this purpose, and it could have formed no part of his reforming scheme when he demanded that the Britons should administer baptism according to the custom of the holy Roman Apostolic Church (Bede, 'E. H.,' ii. 2).

This evidently marked divergence may be gathered from an early copy of an Irish Missal which was used by S. Columbanus, and taken by him to Bobbio; from the words of St. Ambrose ('De Mysteriis,' c. 6); from the 'Liturgia Gallicana' (Mabillon, p. 249); and from the Stone Missal. Wherever the great missionary Church of the Irish and British extended, whether in these islands, Gaul, Lombardy, or Northern Spain, the *pedilavium*, or ceremonial washing the feet of the newly baptized, was observed. The practice was forbidden by the Council of Eliberis, A.D. 305, but was still performed by the Gallican Church in the eighth century, and was, no doubt, one of the customs of the British in St. Augustine's day.

There was, however, another practice which would probably be accounted of greater moment by St. Augustine.

In the earliest extant Celtic Baptismal Office, in the Stone Missal, three separate acts of unction are enjoined: (1) Between the interrogations of the catechumen: 'Deinde tanges pectus dorsum de oleo et crismate'; (2) before the act of baptism: 'Incipit oleari oleo et crismate in pectus et item scabulas antequam baptizaretur'; (3) after baptism: 'Postquam baptizaretur oleatur crismate in cerebrum in fronte.'

Thus, the earlier anointings were with two of the oils, and the chrism was dropped on the forehead as well as in the form of a cross on the head, instead of being rubbed on the head only under the sign of the cross.

This ceremony has received valuable archæological testimony by the discovery of shallow bronze spoons of late Celtic workmanship, some of them incised with the sacred symbol of the cross, and others pierced with a small hole in a bowl free from incised patterns. They have almost invariably been found in pairs, and sometimes near springs of water or in the banks of rivers. One of each pair has

a hole drilled through the bronze against the near side of the edge, by which the flow of the oil of chrism could be regulated, while the spoon with no hole would be for the oil of the catechumens.

They have been found in the River Thames; at Llanfair, Denbighshire; Crosby Ravensworth, Westmorland; and near Bath. Many examples found in Ireland are preserved in the Royal Irish Academy. A pair of the most artistic in form and decoration were dug up at Penbryn, Cardiganshire, and are now preserved in the Ashmolean Museum.

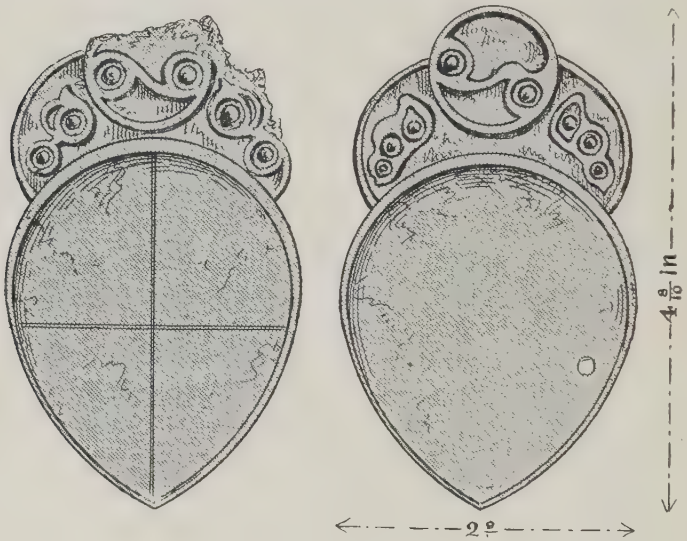


Fig. 93.—*Celtic Baptismal Spoons.*

CHRISM ROBES

After baptism the neophyte was clothed in a white garment, an alb or chrism robe, and a *chrismale*, or fillet of linen, tied round the head to retain the chrism throughout the ensuing week, a week known as *in albis;* and—not forgetting that Easter was the principal time for baptism—the following Sunday—Low Sunday, in early times called *Dominica in albis depositis*—the newly baptized were taken to the church to have the robes removed. These robes,

bought specially by the rich for the occasion, were left in the church as the property of the parish, and were lent for the week to the more humble of the faithful.

Should the neophyte die during the week whilst wearing the baptismal robes, the body was buried in them. Constantine the Great, dying shortly after his baptism, was buried in the garments he had then worn. Our Saxon King, Ceadwalla, was thus interred in the porch of Old St. Peter's at Rome, whither he had travelled to receive the Sacrament; and in England there is occasionally found a sepulchral effigy of a 'chrisom child,' one who thus died, as on the brass of Benedict Lee in the Church of Chesham Bois, Buckinghamshire.

BENEDICTION OF THE FONT

Basil the Great, Bishop of Cæsarea (died 379), speaks of the benediction of the baptismal water as an ancient custom. The earliest extant description of the ceremonial is in the fourth-century Apostolic Constitutions; and the use of chrism is at least as old as the sixth century, when it was dropped into the water of the font in the form of a cross.

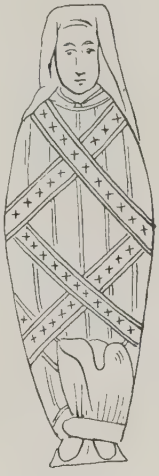


Fig. 94.—Benedict Lee: A Chrisom Child.

The Gregorian Sacramentary describes the plunging of tapers into the water to be consecrated, after which the chrism is dropped into the font, and the children baptized.

A Pontifical of the ninth century, already alluded to on p. 197, contains representations of these two ceremonies in the ritual, being performed by a Bishop—a Bishop then living, as indicated by the rectangular nimbus. In one illumination he plunges the taper in the water; in the other he is in the act of pouring out the chrism, whilst, to indicate that baptism immediately followed, a priest is about to immerse an infant.

Disbursements for the taper for the consecration of the

font are oft-times found entered in the churchwardens' books of accounts; thus:

'St. Ewen's Church, Bristol. 1 Ed. iv. For the paskall, for the font taper, and other wax against ye Ester, xs. ix*d.* *ob.*'

'St. Mary le Port, Bristol. Item paid to the wax-maker for the Paschal and font taper, iiijs.'

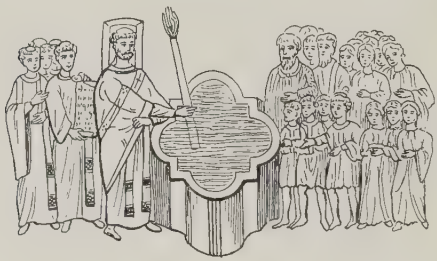


Fig. 95.—*Benediction of Font.*

How nearly this ancient form was followed in England until the time of Edward VI. may be seen from the ancient Service-Books. The following is extracted from the Sarum Missal for Holy Saturday (ed. 1557):

After the blessing of the Paschal Candle another candle was lighted from the New Fire (see p. 25), and the bearer

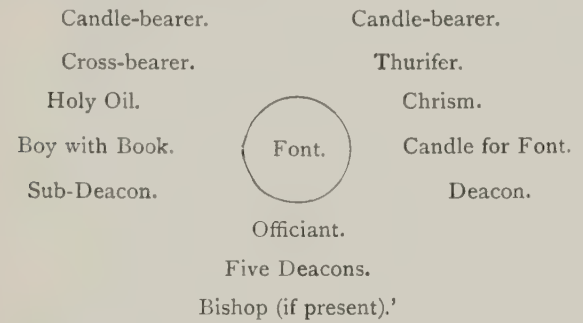
Fig. 96.—*Benediction of Font.*

of it stood on the altar steps near the officiating priest during the chanting of the Sevenfold Litany. When this was ended the Five-part Litany, chanted by five deacons, was sung as in procession to the font in this order:

'*First the Cross-bearer in alb and tunic, then two Candle-bearers in albs and amices, then the Thurifer in the same vestures; after him two Boys in surplices walking together, one carrying the book, the other on his right the candle for blessing the font. Then two Deacons of the second grade in albs and amices, one bearing the oil, the other on the right the chrism; then the Sub-Deacon in tunic, the Deacon in dalmatic, the Priest in red cope, the Clergy in order; let them come to the font on the south side of the church, the five Deacons of the second grade singing this Litany, containing five out of each order of Saints, in the midst of the Clergy, walking after the Officiant.*

'*In these two Litanies,* O God the Father of Heaven, *and the three following clauses are omitted, because Christ lay in the grave until the third day: so says Pope Gelasius.*

'*At the font let them keep in the same order till the end of the Litany, when the following change is made—*



Versicles and responses were then chanted, followed by prayers, in which the saving grace of baptism was set forth, and petitions made that all baptized might, through the operation of the Holy Ghost, obtain the favour of perfect purification.

'Wherefore I bless thee, O creature of water, by the living ✠ God, by the true ✠ God, by the holy ✠ God, by ✠ God Who in the beginning did divide thee by His word from the dry land, Whose spirit moved upon thee, Who caused thee to flow out of Paradise, and commanded thee to water the earth in four rivers.

'*Here let the Priest throw water out of the font with his hand, in the form of the Cross, into the four quarters.*

* * * * * *

'Do Thou, O God, almighty and merciful, be present with us who keep these commandments: do Thou graciously breathe upon us.

'*Here let him breathe three times upon the font in the form of a Cross.*

'Do Thou bl✠ess these pure waters with Thy mouth, that, over and above the natural cleansing power they may exercise over bodies washed therein, they may be effectual to the purifying of souls.

'*Here he shall let fall drops of wax from the candle into the font in the form of a Cross, and then say, chanting again—*

'Let the power of the Holy Ghost descend into this font and the fulness thereof, and make the whole body of this water fruitful in regenerating power.

'*Here let him dip the candle into the middle of the font, making a Cross, and then go on—*

'Here let the stains of all sin be done away: here let nature, formed after Thine image, and reformed for the honour of its Author, be cleansed from all the filthiness of the old man.

'*Here let the candle be taken out of the font, with these words—*

'That every man that approacheth this sacrament of regeneration may be born again into the new infancy of true innocency. Through our Lord Jesus Christ Thy Son.

'*No oil or chrism is to be poured into the font unless there be a baptism.*'

The last rubric was one of many reiterations of that Canon of Elfric, A.D. 970, when he directed that no chrism was to be put in the font at its consecration, except there be a baptism.

By the statutes of Archbishop Peckham, 1280, and Archbishop Winchelsey, 1305, the parishioners were responsible for providing the font with its lock and key. It was but decent that the laver of regeneration should reverently be guarded from dust; but other causes demanded that the cover should be kept locked, for certain of the more ignorant regarded the water of baptism with much superstition, and would use it for magical purposes.

To prevent this abuse, the Council of Durham, 1220, ordered that fonts, chrism, and the holy oil be kept under lock and key, on account of enchantments, an order reiterated by Archbishop Edmund in 1236. This canon infers that all fonts must necessarily have covers, which in due course will receive attention.

FONT CLOTHS

Churchwardens' Accounts and Inventories—those documents of inestimable value in shedding a light on many ancient customs, both religious and secular—make frequent mention of font cloths of linen and other material; and from the same sources we gather that they were occasionally painted. Thus we find:

'Itm for ye fant ij clops' (Inventory of St. Nicholas, Bristol, *circa* 1410).

'Jtem a clothe for the fownt of lynnon Cloth garnesshed with blue.

'Jtem a nother Cloth paynted or steyned with iij ymages' (Inventory of St. Stephen, Bristol, 1494).

'Item Vn Couertour pur le fount de drap̃ lynge' (Inventory of St. Martin, Ludgate, *circa* 1400).

'Item a fonteclothe with fyve crosses' (Inventory of All Saints, Wycombe, 1518-1519).

'Item, for ij yerds and a half grene bokeram for lyning of the font xvi*d*.' (Accounts of St. Michael, Cornhill, 1466).

In 1519 the font at Morton, Yorkshire, was reported to have no lock, key, or font cloth. At Willesden was a font cloth of fine linen; at Sempringham cloths for the font were made out of two albs so late as 1566; and a few years previously 'a painted cloth that covered the funte' at Branston, Lincolnshire, was sold as superstitious.

For the object for which these cloths were provided we must refer to a note in the Sarum Manual:

'Nota quod in Vigilia Paschae et Pentecostes consecratis fontibus non infundetur oleum neque chrisma, nisi adsint aliqui qui debeant baptizari, sed linteamine mundo cooperiantur, et usque ad completorium Paschae vel Pentecostes reserventur.'

Here we learn that on the vigils of Easter and Pentecost, when the fonts had been blessed, neither oil nor chrism were poured in unless there were to be baptisms; but they were covered with clean linen veils until Compline of those festivals. The amount of decoration, whether of crosses or figures of saints, of embroidery, or of painting on these cloths, was left to the discretion of the parish priest and the wealth of the donor.

THE REFORMATION

HITHERTO we have seen that in England the Sacrament of Baptism had been administered by immersion, the English Church standing almost alone in its primitive observance amidst Western Christendom, which had generally substituted affusion.

Until this period the fabric of the font had been cared for, and art was lavished upon it—art which frequently lent itself as a teaching power to those who entered the church.

The drastic changes of Henry the Eighth immediately affected neither the ceremony nor the structure. One of the most elaborate of the seven-sacrament fonts is of post-Reformation date—that at Walsoken, Norfolk, which was presented to the church in 1544, and is inscribed with a prayer for the donors: 'Remember the souls of S. Honyter and Margaret his wife, and John Beforth, Chaplain.'

The First Prayer-Book of Edward VI. contained the last direction that the candidate for baptism should be received 'at the church door'; but it was quickly succeeded by the 'Articles to be followed and observed according to the King's Majesty's Injunctions and Proceedings,' which included the abolition of 'the hallowing of the Font after the Popish manner, Oil, and Chrisme.'

The English Church alone has seen fit to depart from the rest of Christendom, in no longer receiving the catechumen at the church door, and, through the influence of Bucer, the German, in discarding exorcism, and unction, and the former consecration of the font.

Canonical order once ignored, irreverence and licence quickly followed, and we find a pail was placed in the font for the baptismal water at Brightlingsea, Essex, in 1552:

'Itm a payle of brasse standing in the font w^{t} way^{t}.'

In the neighbouring Church of St. Osyth they had already begun to make money by denuding the font:

'Itm. Receyved of Will'm bart'n for p'cell of the funte, iiij*d.*

'Itm. Receyved of Stone of Closten for the top of the funte, vj*d.*

'Itm. Receyved of John Wellman for ye cou'y the funte, xv*d.*'

By royal command Injunctions were issued, known under the name of Queen Elizabeth:

'That the font be not removed from the accustomed place: and that in parish churches the curates take not upon them to confer baptism in basons, but in the font customably used.' *Orders taken the X day of October, in the third year of the Reign of our Sovereign Lady Elizabeth, Queen of England, &c. Imprinted by Richard Jugge.*

Nevertheless, destruction of fonts and negligent administration grew apace. Many instances of demolition are recorded in the Churchwardens' Accounts of various parishes in defiance of royal orders.

The first object to incur the wrath of the Protestants was the font cover, which sheltered the hallowed water and gave dignity to the structure at which the Sacrament was received; an object to attract the eye and direct the mind to the initial right of every Christian. Thus we read:

'1570. St. Mary, Reading—

'For takynge downe ye thynge ouer the funt, xij*d.*

'1570-1571. St. Martin's, Leicester—

'Payd unto Wylyame Symsome & Robert Craftes for takynge downe ye thynge ouer the funt, xij*d.*

'Payd unto hyme for cuttynge downe a borde ouer the funt, xiij*d.*'

Some prelates vainly tried to stem the flood of desecration; but those who had sought freedom of worship in Geneva and elsewhere returned to England imbued with the doctrines of their Protestant hosts, and even the abbreviated ceremonies that they still professed to observe were per-

formed with slovenly irreverence, as may be gathered from the frequent inquiries and orders concerning the use of basins instead of fonts, and the place of baptism, of which the following quotations will convey some idea:

'Whether your curates or ministers, or any of them, do use to minister the Sacrament of Baptism in basins, or else in the font standing in the place accustomed. And whether the said font be decently kept' (Archbishop Parker's 'Visitation Articles,' A.D. 1569).

'Whether your fonts or baptisteries be removed from the place where they were wont to stand; or whether any persons, leaving the use of them, do christen or baptize in basins, or other vessels not accustomably used in the Church beforetime, or do use any kind of laver with a removable bason, or have taken down the old and usual font heretofore used in your parish' (Bishop Bancroft's 'Visitation Articles,' A.D. 1601).

'According to a former constitution, too much neglected in many places, we appoint, that there shall be a font of stone in every church and chapel where baptism is to be ministered; the same to be set up in the ancient usual places. In which ONLY font the minister shall baptize publickly' (Canon LXXXI., A.D. 1603).

'Whether have you in your church or chapel a font of stone set up in the ancient usual place?

'Whether doth your minister baptize any children in any bason or other vessel than in the ordinary font, being placed in the church, or doth he put a basin in it?' ('Visitation Articles,' by Laud, Bishop of London, A.D. 1631 and 1637).

'Is there in your church a font for the Sacrament of Baptism, fixed unto the Lord's freehold and not movable? Of what materials is it made? where is it placed? whether near unto a church door, to signify our entrance into God's Church by Baptism? is it covered, well and cleanly kept? at the time of Baptism is it filled with water clean and clear? or is some basin, bowl, or bucket, filled with water, set therein?' (Bishop Montague's 'Visitation Articles,' A.D. 1638).

'Pomp and vanity intruded upon the reception of the sacrament, and the wealthy must needs have something better than their fellows for the outward circumstances of the baptismal rite. The use of silver vessels was censured by Mr. Carte at Leicester; and Dr. Daniel Fealtey, in a sermon at Lambeth Church, October 29, 1619, when Archbishop Abbot and the Duke of Buckingham were godfathers, in person, thus noticed the use of costly vessels—"Jesus was baptized in the open and common River Jordan; where are they who disdain the common font? No font will serve them but a font of gold new made, or a silver bassen with their arms on it"' ('Clavis Mystica,' p. 215).

The foregoing extracts are eloquent of the persistent struggle against the growing laxity and foreign innovations. It was, however, of little avail.

Loyalty to liturgical observances produced a few fonts during the reigns of Elizabeth and the first two Stuarts, leading to appreciation of the motive rather than of the result. The decline in art is very apparent. The mouldings lost their vigour and became mean, symbolism was befogged, and the sculpture weak.

In Mackerell's account of St. Nicholas Church, King's Lynn, Norfolk, is a record of sacrilege and of restoration at this time: 'That part of the old font called the basin, then made use of in this place (before the erecting of that now standing, granted and consecrated by Samuel Harsenet, D.D., and Bishop of Norwich, in the year 1627, and which resembles that at St. Margaret's) I am apt to believe is the same which I observed to be upon the ground (with the pedestal some distance from it) among the rubbish and lumber in a certain place on the north side of the quire.'

The dates on some examples of this period leave no doubt as to the time of their building; among others are—

Ellesmere, St. Mary, Shropshire	1569	Elizabeth.
Edlington, St. Mary, Lincolnshire	1590	
Whixhall, Shropshire	1608	James I.
Cambridge, Great St. Mary	1632	Charles I.
Byford, St. John the Baptist, Herefordshire...	1638	
Great Greenford, Holy Cross, Middlesex ...	1638	
Rackheath Magna, All Saints', Norfolk ...	1639	

In the Churchwardens' Accounts of St. Matthew, Friday Street, in the City of London, are many entries connected with the font, all of them relating to a post-Reformation period, but before the Great Rebellion. From those pages we see the care bestowed on the old font before its sale in 1573, and the cost of immediately replacing it with a new one. But the most curious disbursements are those paid for the supply of water for baptisms.

The water was perhaps obtained from one of the numerous fonts or conduits within the City; one in Cheapside would be quite close, and the better-known one in Walbrook would be at no great distance; or possibly a belief in the efficacy of the water from a holy well still survived, and the fee paid might haply have been for its conveyance from St. Bride's Well, by Fleet Street, the water of which was held in such high esteem for its 'sainted qualities' that the water for the coronation of George IV., in 1821, was brought from it. Another well within easy carriage of St. Matthew's Church was 'Crowders Well,' off Monkwell Street, near St. Giles' Church, Cripplegate, which was famed for its curative powers, and may have been sought for the baptismal water.

'1548-49. It'm, payd for watter for the fownt, i*d.*

'Paid, to Woodkoke, the plumer, for setting in the Stople of the ffounte, xviij*d.*

'Paid to Sewell for the Stople and ffomel of Brasse to the same, iij*s.*

'1549-50. Paid for water for the ffounte for one yere Sm' vi*d.*

'1550-51. P'd to the water bearer for water, viij*d.*

'1556-57. Payd ffor wattar ffor the ffontt at Whytsonteye, i*d.*

'1572-73. Item, recevid for the foonte, viij*s.*

'1573-74. I'm, paid for the great stone for the funte, x*s.*

'I'm, paid for a stone to the maso' and making it, x*s.*

'I'm, paid for whiting the funt, vi*d.*

'I'm, paid for a locke & a boulte for the funt, x*d.*

'I'm, paid for a row of wainscote to the funte, ij*s.*

'1589-90. It'm, p'd for mendinge the leades over the windowe in the quyar & sawdedring the same part of the leedes & the leadedinge & sawderinge the funte w'th the washer of brase there unto belongeinge & for wood for ffyar too heate the same, xiiij*s.* vj*d.*

'It'm, paid vnto the massen for makeinge the funte, iiij*s.* o*d.*

'It'm, paide for paintinge of the funte, vs. o*d.*

'1590-91. P'd to the Regester for sertefyinge the funte mendinge according to Doctor Stanhopes* order, ij*s.* viij*d.*'

William Laud, as Bishop and as Archbishop, made a courageous stand for order and reverence; his expected presence awakened the consciences of those who had neglected their duties, as seen in the efforts made at Cambridge to present a decent appearance when the Archbishop made his visitation in the University Church of Great St. Mary. Among other things a new font was built, and the cost entered in the Parish Books:

'1632. Of Mr. E. Martin, 8*lib.* towards a new Font to be built according to directions from Mr. Dr. Porter.

'To G. Tompson for the makeing the funt, 2*lib.*

'Item, a barrel of Lint seed oyl to painte the fonte, the porch, & Churche doors, 14*s.* 4*d.*

'Item, to David Blisse for painting ye fonte & finding colors, 1*lib.*'

The aggressive puritanical and heretical spirit that ultimately obtained the ascendancy for a period is seen in the next two paragraphs of the time of Elizabeth and Charles I.:

'As to their public Baptism: it must be done in their conjured hallowed font, with a special Gospel taken out of the 10th chapter after Mark, the water being well conjured and hallowed to the mystical washing away of sin' ('A Brief Discourse of the False Church,' p. 100, A.D. 1590).

'In that cathedral [Canterbury] there hath been lately erected a superstitious font with three ascents to it, paled

* Chancellor of London and Vicar-General.

without with high gilded and painted iron bars, having under the cover of it a carved image of the Holy Ghost in the form of a dove, and round about it are placed carved images of the twelve Apostles and four Evangelists, and of angels, and over it a carved image of Christ . . . and that font was consecrated by the Lord Bishop of Oxford, as is testified by a Proctor of the Archbishop's Ecclesiastical Court of Canterbury ('Cathedral News from Canterbury,' etc., by R. Culmer, A.D. 1644).

This font was the gift of Bishop Warner of Rochester in 1636. It received very rough treatment at the hands of the Puritans, and the cover was much damaged. A Mr. Somner 'inquired with great diligence for all the scattered pieces, bought them up at his own charge, kept them safe until the King's return, and delivered them to that worthy Bishop, who re-edified his font and made them a new beauty of holiness.' When the nave was repaved in 1787 the font was removed to the monks' lavatory—from which it is erroneously called the Baptistery—but in 1897 was restored to its original position.

Parliamentarian troopers were responsible for untold destruction. The font in St. Mary Magdalene, Newark, Nottinghamshire, was demolished by the rebels on May 9th, 1646, when they overpowered the town defences, the Sconce Hills, from the Star Fort which they threw up on the east bank of the River Trent.

Immediately after the Restoration, 1660, the lower portion of the pedestal of the old font was restored, and a new bowl, with upper part of pedestal, given by Nicholas Ridley. The motive was altogether praiseworthy, but the appearance is somewhat incongruous. The octagonal pedestal has figures, standing in pairs on each side, which present the grotesque anomaly of the heads and shoulders of men of the seventeenth century, with lovelocks, moustaches, and beards, of King Charles pattern grafted on to the lower halves of fifteenth-century saints in flowing drapery. Each niche is canopied by a plain elliptical arch. Above this support is a graceful and well-proportioned bowl, but the mouldings of the panels

are crude (see Fig. 97). Around the base is inscribed in letters composed of zoomorphic forms—

CARNE REI NATI SUNT, HOC DEO FONTE RENATI.

Those born guilty in the flesh are born again in God in this font.

Licence invariably accompanies all revolutionary rioting; but when those who take to arms in the name of religion, who appropriate to themselves the term 'saint,' and assume godly names, perpetrate wanton sacrilege, it must discredit their cause. At Yoxley in Huntingdonshire—

'On the 10th of June, 1643, some of Captain Beaumont's soldiers coming thither, they break open the church doors . . . in the font, and then baptize a horse and a mare, using the solemn words of Baptism, and signing them with the sign of the Cross' (Gunton's 'History of the Church of Peterborough').

In St. Paul's Cathedral, London, a similar sacrilege was perpetrated; and at Lostwithiel, Cornwall, 'a horse was brought to the font and christened "Charles," in contempt of His Sacred Majesty.'

THE Puritans forbade the use of the Liturgy and prescribed penalties of five pounds for the first offence, ten pounds for the second, and for the third imprisonment for a year. In place of it, on January 31st, 1645, they set forth a Directory for Public Worship, and any minister not using it was to be fined forty shillings for each offence.

'Then came the Directory,' says Dr. Wall ('Infant Baptism'), 'which forbids even all use of fonts; and says, "Baptism is to be administered, not in private places, or privately" (these are the men that have since brought baptism in private houses to be so spreading a custom as it is), "but in the place of public worship, and in the face of the congregation, etc., and not in the places where fonts in the time of popery were unfitly and superstitiously placed." So (parallel to the rest of their reformations) they reformed the font into a basin.'

'The use was, the minister continuing in his reading-desk, the child was brought and held below him; and there was placed for that use a little basin of water about the bigness of a syllabub pot, into which the minister, dipping his fingers, and then holding his hand over the face of a child, some drops would fall from his fingers on the child's face. For the Directory says, it is "not only lawful, but most expedient, to use pouring or sprinkling."'

With this authoritative denunciation of fonts, it is small wonder that a great number were wholly or partially destroyed. Many fell beneath the hands of the Parliamentarian Visitors, of whom one of the most iniquitous was William Dowsing, whose appointed field of operations was the County of Suffolk, 1643-44. From his Journal we

may follow his career of sacrilege, but will only view his action towards the fonts as he himself has recorded:

'Copdock, Jan. 29.—I did deface a cross on the Font.
'Linstead Parva, April 4th.—Crosses on the Font.
'Southwold, April 8th.—To take down the Cover of the Font.
'Baylham—There was the Trinity in a Triangle, on the Font, and a Cross.
'Horham, Aug. 27th.—A Triangle on the Font.
'Wallingworth, Aug. 27th.—Two Crosses on the Font, and a Triangle for the Trinity, in stone.
'Hoxne, Aug. 30th.—The Virgin Mary with Christ in her arms, and Cherubims' Wings on the Font.
'Ufford, Aug. 31st.—There is a glorious cover over the Font, like a Pope's Tripple Crown, with a Pelican on the Top, picking its Breast, all gilt over with Gold.'

The Journal of Francis Jessup also recounts a similar work in the same tone of self-righteous pride:

'Gorleston.—We did deface the font and a cross thereon.'

At the expulsion of the clergy a Mr. Cornwall was intruded into the vicarage of Marden, Kent; and he, being persuaded that infant baptism was a delusion and a snare, smashed the font to pieces.

Churchwardens' Accounts again give undisputed evidence of the great destruction of fonts:

'Pickering, Yorkshire. September 25, 1644—
Baptisterii Pickerensis Demolitio.
'Hawkhurst, Kent, 1650—
Received of Butcher, the Brazier, of Cranbrooke, for the lead of the old font and for brasse, 13*s*.'

This font is still preserved at the west end of the north aisle. It is of the fifteenth century, octagonal, with shields and Tudor roses occupying alternate sides; three of the shields bear a cross, a saltire and a chevron respectively.

In conformity with the orders of the Directory, we find many records of the purchase of basins; thus, in 1653, at Brinklow, Warwickshire, those in charge of the church 'bought a bassin to cristen the children, which cost three shilling and sixpence.'

Mr. Parker records an instance from the parish books of St. Martin, Leicester, where a basin was provided, and the font sold; but at the Restoration the Churchwardens were glad to repurchase it for the sum they had received:

'1645.—For a bason to be used at Baptism, 5*s*.
For a standard to bear the same, 15*s*.
For laying the same in marble colour, 5*s*.

'1651, May 7.—Received of George Smith for a stone belonging to the Font, 7*s*.

'1661, Feb. 4.—Agreed that the Font of stone formerly belonging to the church shall be set up in the antient place, and that the other now standing near the desk be taken down.

'1662, April 8.—Paid widow Smith for the Font-stone, being the price her husband paid for it, 7*s*.'

At St. Peter's, Aldwinkle, Northamptonshire, in 1655, a basin was bought for vj*d*. Two years afterwards the font was sold for iij*s*. vj*d*., and in 1662 the setting up of a font cost i *lb*. x*s*. i*d*.

Neither did the parishioners of Wilmslow, Chester, find it to their advantage when they sold the lead lining of their font for 3*s*. and bought 'a pewter bason for to baptize in' for 2*s*. 8*d*. with 'iron work to sett the bason in' for 5*s*. For in 1660 a new font cost 17*s*. 8*d*., and the next year 9*s*. was expended on a cover.

When, in olden times, a font became useless for its sacramental purpose, or was superseded by a new one, it appears to have been the custom to bury the old one, sometimes beneath the site of the new, and thus preserve from profanation the material which had ministered in holy rites. When the old font was buried in Hazelbeech Church, Northamptonshire, in 1860, a yet more ancient one was discovered below.

In the year 1863 an examination was made of the foundations of Lyminge Church, Kent, when it was found that the buttresses of the north aisle, built by Cardinal Bourchier about 1480-1485, rested upon fragments of an ancient tomb, and beneath them were portions of an earlier font. This font, of polished Bethenden stone, is square in plan with a circular basin; three sides of the broad rectangular rim have sculptured designs, but the fourth is incised. Holes in the two opposite angles of the surface may exhibit the position of the staples through which a bar was passed, or of the hinge and the lock.

At West Molesey, Surrey, an old font was dug out of the ground beneath the church.

No such care and reverence was bestowed on those fonts ejected from the churches under the Directory, nor in subsequent periods when a vessel for aspersion was preferred, while under the hand of the modern restorer such care was exceptional.

THE RESTORATION

THE teaching and practice of foreigners, which began to influence England in the sixteenth century, grew until it held the nation in a tenacious grip—a nation that received the Directory from the hands of the regicides, how to kill Kings and how to baptize being taught by the same mouths.

The complacency with which evil example is regarded when it ministers to self-indulgent ease and utter disregard of discipline was appallingly exemplified in those who received Holy Orders as a profession, when they had no vocation.

It was quite impossible to rise from degradation, when the heart and intellect of the ministrant were void of doctrine or ceremonial decency.

A basin and invalid aspersion travelled hand in hand; irreverent substitutes and irreverence towards the sacrament were usually inseparable.

That this is no uncharitable deduction, but simple fact, is proven by documentary and archæological evidence, and by personal experience.

It was a hard task to arise from the depths of the first half of the seventeenth century. The spirit then engendered, first by example then by force, was difficult to eradicate; in this the pendulum gave no rapid swing; there was no violent reaction as in both the social and political aspects of the Restoration, and the bad traditions of that period have not altogether left us at the present day. Fonts are still put to debased uses, and that ignorance, which too often degraded the sacrament to a superstitious wish to have a child 'done' lest it be unlucky, is with us still.

Since the year 1660, well into the nineteenth century,

there is happily seen a continual striving, by a minority, to uphold the dignity of baptism by providing better means for its administration; and it set an example to the twentieth century. The provision of covers to fonts is now very widely neglected, allowing the interiors of bowls to become receptacles for dust, to say nothing of decaying leaves from festive decorations, for hats, gloves, books and dusters; we have seen one used as a store cupboard for the preservation of a miniature corn rick from one autumn to the next.

No sooner was monarchy restored than isolated efforts were made for a reverent restoration of the administration of baptism. At Wolverhampton is a dated font, erected in 1660, which exhibits all the ancient traditions of the fifteenth century. It is of octagon form, standing on a moulded base; the pedestal is buttressed at the angles, and between them are full-length statuettes in niches canopied with trefoiled heads. The panels of the bowl contain various devices which, even if they show the decline in art, lead us to wonder how the mason so nearly approached the designs of his forefathers.

The font at Painswick, Gloucestershire, is also octagonal, and, although purity of form and detail is lost in the mixture of Gothic and Classical ideas, it was a successful effort at dignity and canonical requirements.

Numerous instances occur in which new bowls have been placed on old pedestals, as at Elmley Castle, Worcester, but not one of them is so grotesque as that at Newark, where seventeenth-century heads surmount bodies of fifteenth-century sculptured saints.

Pre-Reformation fonts are sometimes found carved with a date of the seventeenth century, as at Church Langton, Leicester, and Haltwhistle, Northumberland, which most probably is the date of their restoration to the church.

When the Interdict forbade the observance of all Church rites, Cardinal Langley obtained permission to erect a font in the Galilee at Durham, into which women were admitted, although it was a monastic church. Thus, we read in the Ancient Rites of Durham:

'In the west end of the south angle was a FONNTE for

baptizing of children, when the realme was interdicted by the Pope, which Thomas Langley, bishop of Durham, did onely procure as a priviledge, upon speciall favour, at the Pope's handes.'

This font was destroyed by the Scottish prisoners in 1650, but another was erected by Bishop Cosin in 1663.

Cosin was the first Bishop of Durham after the Restoration, and he lost no time in inquiring of his clergy, 'Whether have you a font of stone, with a comely cover, set in the ancient place?' He set the example in his cathedral by

Fig. 97.—Newark.

erecting both font and cover at the west end of the nave. The classical font of great beauty has a small base, a delicate pedestal, and a shallow fluted bowl. The cover is well-proportioned and sits gracefully on the bowl, but is not as successful as the latter in its classical verity; a large knob of scrolls protrudes beyond the small moulded support, and above it rises a tall pyramidal carved spire.

This font has been removed to the church at Pittington, and replaced by one of imitation Norman design, square on a central pedestal with corner shafts. The sides of the bowl

are sculptured with medallions copied from the book known as the Durham Gospels.

Not only had the font a cover, but Cosin had a magnificent Renaissance ciborium, or canopy, made over the whole, rising from the pavement and towering towards the roof.

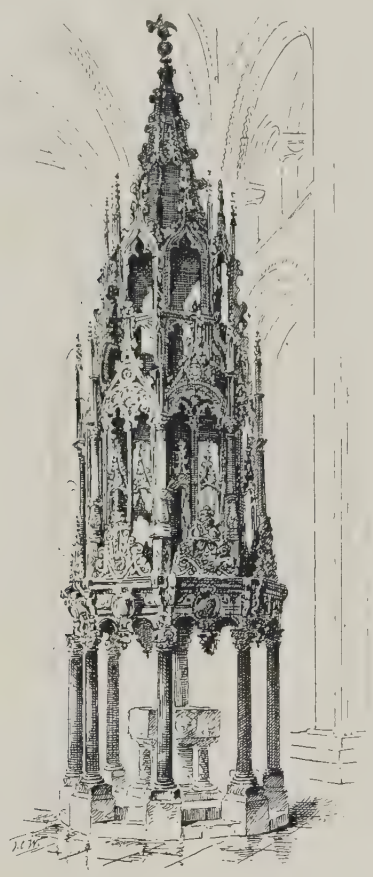


Fig. 98.—Durham Cathedral.

Cosin's successful attempts towards the reformation of order and reverence were quickly followed by Bishop Wren of Norwich, who, in 1636, enjoined 'that the font at baptism be filled with clear water, and no dishes, pails, or basins be used in it or instead of it.'

In the Churchwardens' Accounts of St. Leonard's Church, The Hythe, Colchester, is the cost of building a brick font, in 1662, to replace that demolished during the Commonwealth.

	l.	*s.*	*d.*
'for bricks for a funt		4	0
'for making the funt	1	10	0
'for cullering the funt		7	0
'for the funt cover		14	0
'for the funt cover cullering		14	0'

This expenditure would approximately amount to about £39 at the present value of money.

Examples of restored or new fonts since the Restoration are numerous, but the size of the bowls of those newly erected tell their own tale of the prevalent theological conception of baptism.

BASINS

The introduction of basins in place of fonts by the imitators of Calvin, and the injunctions against their use, have been noticed; also the compulsory substitution of basins by the Puritans, and the consequent demolition of fonts during the Commonwealth. Instances of the purchase of pewter and earthenware basins have also been recorded (pp. 228 and 239). The difficulty of abolishing these things and the restoration of fonts is but little understood, so loath were many of the clergy to bestir themselves to this purpose.

The utter disregard of ecclesiastical order blinded them to the reason why fonts were placed near the door. Basins continued to be used in defiance of episcopal directions; they were sometimes placed in the font and on the edge of the font; by the prayer-desk (as related by Dr. Wall), near the chancel, and within the chancel, or on the sedilia, as at Norton, Durham. We have known them to be kept under the altar when not required, and placed on the altar for the administration of the rite; we have seen them chipped and dirty, and have known the hallowed water to be used for cleaning purposes after the baptism is completed.

An illustration is given by Mr. Parker of a pint basin standing on a four-legged stool, which, so late as 1838, was the nearest approach to a font in a parish church in the University town of Cambridge; whilst ten years later the Ecclesiological Society records that in St. Botolph's Church, in the same town, the cover of the large and ancient font was to be usually seen leaning on its edge, and a stool with a blue-and-white hand-basin, containing a small quantity of liquid, constituted the 'Laver of regeneration.' The same authority also says that in 1848 the font at Cheshunt,

Hertfordshire, was disused, and a composition basin, set on a tomb by the altar, employed instead.

Articles not tolerated beyond the precincts of the kitchen in a vicarage house were thus thought all-sufficient for God's house, and for the administration of a holy sacrament instituted by our Lord. And this in the nineteenth century!

In an age when all Church order was at its lowest ebb there were happily some efforts for due regard towards the sacrament; and, even if it was irregular, we welcome the spirit in which the silver Georgian basin was given to the Church of Audlem, Cheshire, which is inscribed:

'For the more decent celebration of the Holy Sacrament of Baptism in the Parish Church of Audlem. This Basin is

Fig. 99.—Basin as Font.

humbly dedicated to the Font there by Ann Evans, widow of Wm. Evans, M.A., xxxv years master of the Free School of the said Parish, out of her regard for her said late Husband's intentions, tho' not required by his will, 1744.'

With the same happy intention a small marble basin on a slender mahogany pillar was erected in a church of Surrey.

Under the prevailing shadow of heretical ecclesiasticism china, terra-cotta, and earthenware basins with innocuous designs were produced by certain firms as a commercial speculation, and from the great number yet to be found, either in use or stored in the vestries of English churches, they must have found a ready market.

DESECRATED FONTS

FAR and wide over the country, desecrated fonts are found serving debased purposes; some of them may be of those turned out of the churches under the authority of the Directory. All the blame, however, may not be attributed to the riotous revolutionaries of the Parliamentarian régime, nor to the fanatical Puritans who rejoiced in the humiliation of the Church; but it also rests—and far more seriously—on many of later times who can in no wise shield their actions by excuses of ignorance, warfare, or religious scruples. Desecration is in our midst to-day, and where no responsibility for the initial act is incurred, it survives in some places by the perpetuation of defilement.

Fig. 100.—*Pig Trough, Ambleston.*

A few instances of such desecration may be recorded, and similar illustrations of eighteenth and nineteenth century vandalism constantly come before the eye of the observant traveller.

AMBLESTON, PEMBROKESHIRE.—No font was in this church when the Rev. T. Jones was appointed to the living in 1903. He found that the bowl of the ancient font was used as a pig trough on one farm, and the pedestal was made into a cheese-press on another. It was bought at an auction by one of the churchwardens seventy-one years previously,

when the church was renovated. This font is now restored to its original purpose.

ARLECDON, CUMBERLAND.—The Elizabethan font, dated 1578, was sold in the early part of the nineteenth century to a local farmer, who used it for a trough to catch the rain-water from the roof. It was subsequently moved to repair a dyke, where it was noticed by the Squire, who transferred it to his grounds to contain flowers. In 1905 it was restored to the church.

BARNETBY-LE-WOLD, LINCOLNSHIRE.—A leaden font bowl was found in the coal-shed of the church.

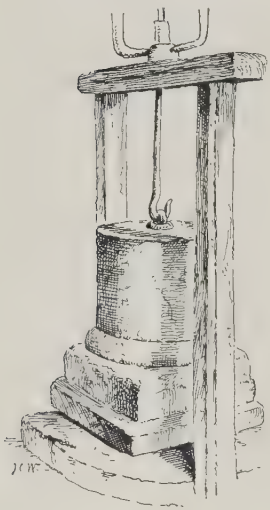


Fig. 101.—*Cheese Press, Ambleston.*

BICKINGTON, DEVONSHIRE. — An Early Norman sculptured bowl, cracked and mutilated, was found in a barn.

BARTON-LE-STREET, YORKSHIRE. —The old font was ejected from the church in 1871 and used as a cattle trough until rescued by Dr. Cox and restored to its sacred use.

COOMBE, OXFORDSHIRE.—A sculptured font bowl of octagonal form, the panels filled with tracery and figures, serves as a well-head.

EVERINGHAM, YORKSHIRE.—A very early font was turned out of the church in Camden's time.

FINCHAM, NORFOLK.—The sculptures on this Norman font were until recently covered with daub and white-wash. According to the Wardens' Accounts, this act of vandalism was perpetrated in 1766, and cost them twelve shillings.

HARROW-ON-THE-HILL, MIDDLESEX.—The twelfth-century font of Purbeck marble was removed in 1800, the leaden lining was torn out, and the other part, after lying neglected as lumber, was given out for road metal. This outraged the reverent character of a Mrs. Leith, then living at the vicarage, and she was allowed to place it in the garden.

'Instead of the old stone font the churchwardens put up a marble wash-hand-basin-stand-looking thing' (Hone).

Through the energy of Mr. W. Winckley, the original font was restored to the church in 1846, when it is said, 'the restorers broke off the original rim and divided the fragments among themselves as keepsakes.'

The font of 1800, however unworthy its purpose, was in turn desecrated, cast out of the church, 'and now does menial work in another garden of the parish.'

LEIGH, NEAR CRICKLADE.—The pedestal of the font was found buried in the tower, and the bowl was in the neighbouring village.

NORTHAW, HERTFORDSHIRE.—The font serves as a monument upon a well-turfed grave.

NORTON, DURHAM.—The old font was removed to the vicarage garden in the seventeenth century, and an earthenware basin placed in the single sedile in the sanctuary used for baptisms.

OXFORD, ST. PETER.—The font was turned into the churchyard towards the end of the eighteenth century.

OVER DENTON, CUMBERLAND.—The bowl of a font, apparently hollowed out of the base of an inverted Roman column, with the base mouldings forming the rim, lies in a garden near the church.

KINNERLEY, SHROPSHIRE.—A fragment of a font was rescued by a passer-by at the moment when some workmen were breaking the bowl to pieces for the purpose of repairing the churchyard wall. This piece bears the Greek palindrome inscription which was upon the phiale of St. Sophia, Constantinople.

ROTHERFIELD, SUSSEX.—The bowl of the font was discovered, in 1892, in use as a cattle trough in a field. It was probably thus desecrated by the farmer of this land in 1816, in which year he was churchwarden.

SCRAPTOFT, LEICESTERSHIRE.—In a description of this church in the *Gentleman's Magazine* of 1844 we read:

'Its font, which I found embedded in nettles, was turned out of the church to make way for a ridiculous wash-hand-basin-looking thing on a high stone pedestal. The old font

was placed by a western wall and served the villagers for many years as a cistern. It was lately removed from its exposed situation, and placed in the belfry, where it now remains, a receptacle for ropes and rubbish. It is of Early English character, and the mouldings are very sharp and nearly perfect.'

SCARRINGTON, NOTTINGHAMSHIRE.—The thirteenth-century font is still used as pump trough.

ST. COLUMB MINOR, CORNWALL.—An early font is built into the wall of an outhouse on an adjacent farm.

SOUTH SHIELDS, ST. HILDA.—The font was turned out of the church, and lay in the graveyard, when—we are told by Mr. Bond—Mr. Pollard, a benevolent old churchwarden, happening to notice it, exclaimed in his north-country accent, 'Pair aud thing, that all of us wee bit bairns were christened in! Give it a coat of paint.' This was done, and once again was it sheltered within the sacred walls.

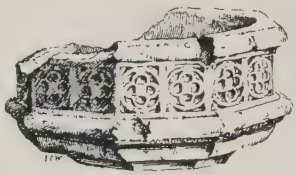


Fig. 102.—*Shakespeare's Font.*

STRATFORD-ON-AVON.—The font in which Shakespeare was probably baptized was found in the charnel-house of the church when it was pulled down in the eighteenth century. It was turned into the churchyard, and taken by the parish clerk for a trough to the pump at his cottage. After a time, Captain Saunders of Stratford, a great admirer of the poet, purchased it; but at his death a local builder obtained possession of it, and it remained in his yard until about the year 1843, when the proprietor of the Shakespeare Hotel bought it, and placed it upon the lawn of his house. In a mutilated state the bowl of this font is once again in the church, where it stands in the south aisle.

TIDESWELL, DERBYSHIRE.—The font bowl was left in a heap of rubbish defiled with paint, after it had been utilised

as a paint-pot when the churchwardens redecorated the church.

Torquay, St. Mary Church.—About 1840 the font bowl was found buried in the floor of the church, its underside forming part of the pavement.

Temple, Cornwall.—Within the ruins of Temple Church the bowl of the font lies in the undergrowth.

Upton, St. Leonard, Gloucestershire.—The plain circular tub font is re-erected on its base in the churchyard.

Westminster Abbey, London.—Camden records that, in 1779, the font—which can only have been erected in this hitherto Benedictine Church after the Dissolution—was turned out and found lying upside down in a side room.

West Rounton, Yorkshire.—The font was found in 1860 upside down, beneath and supporting the pulpit.

Walton-on-the-Hill, Lancashire.—The font of this church for many years was used as a horse-block outside a neighbouring public-house.

Tenby, Pembrokeshire.—The ancient fifteenth-century font, an octagonal bowl and pedestal of soft oolite stone, was exposed in the churchyard for over fifty years, and served as a flower-pot until restored to the church at the end of the nineteenth century.

Youlgreave, Derbyshire.—The font, which is described and illustrated on p. 204, was turned out of a neighbouring church at its *restoration*, and replaced by a new one; when we find from the eighteenth-century Church accounts that it was brought into the church of Youlgreave.

Wordsley.—When a new font was presented to the Church of the Holy Trinity, the older one—a post-Reformation Gothic with a small bowl—was utilised as an alms-box by padlocking a cover in which two slots were pierced.

A leaden font disappeared from the church of Chilham, Kent, about 1860, and another was lost at Hasingham, Norfolk. One was melted down for the sake of the lead in 1840 at Clifton Hampden, Oxfordshire; and another was destroyed in 1878 at St. Nicholas-at-Wade, in Thanet.

The comparative paucity of ancient fonts in Yorkshire is partly explained by an episode related by Dr. Cox, who tells

us that an auctioneer's bill was exposed in Old Malton a few years since, whereon were advertised 'Three Old Church Fonts' as part of the *garden effects*. The attention of the Diocesan Chancellor, Lord Grimthorpe, was directed to this, but he refused to take any steps to save them, and all three, which were of Norman date, were dispersed under the hammer.

Amid all the guilt that allows of such irreverence there is arising a greater care for the provision of a worthy font. But when so many are found to be coverless, exposed to dust and to thoughtless acts of ignominy towards the structure in which regeneration is received, it is questionable whether the new font is erected as an ornament or with a due regard for the sacrament.

ORNAMENTATION OF THE FONT

The bowls of fonts were objects of multiform adornment, varying from architectural ornament to representations of historic, symbolical, and mythical subjects, and even of treatment that we now consider grotesque. At the same time, the latter may not have been so intended; it is preposterous to judge the arts of other ages, or the capabilities of would-be artists, by the canons of to-day. Even now, leave a village joiner or mason to work out his own ideas in wood or stone, and the result will probably be of a primitive or archaic effect. We have known such modern execution to resemble both Celtic and Early Norman workmanship, and it should be with guarded restraint that an opinion is expressed as to the date of any given object without some evidence other than its appearance, and such evidence is seldom to be found.

Intentional grotesques are usually recognisable, but inferior workmanship, or the efforts of a totally unskilled mason, may altogether fail to produce a praiseworthy result, and present a ludicrous image to the vision.

The structure of the font largely follows the architecture of the day, especially towards the close of the mediæval period; but long before it was a pronounced feature of the fabric, it was to be seen in the arcaded sides of the font bowl, and attained its height in the reproduction of blind window tracery on the flat sides of the fourteenth-century octagonal bowls and in the canopied niches and buttresses of the fifteenth century.

Sculpture, other than architectural, is of infinite variety; that which is purely ornamental is, in skilled work, in harmony with the decorations of the illuminated page of the same period. But subjects are plentiful: Biblical history,

saintly characters, and ecclesiastical dogmas are numerously represented; while mythical creatures, in whose fabulous characteristics our forefathers firmly believed, and which were set forth in the mediæval bestiaries, provide endless study.

To trace the sculptured subjects is our first consideration, and it is meet that the illustrations of Biblical teaching should first be treated of.

Old Testament.—On the font at East Meon is the creation of Eve, and God admonishing Adam not to eat of the Tree of Knowledge.

The Fall of Man, which appears on the sides of some fonts, usually of the twelfth century, is typical of that stain of sin which is washed away in Holy Baptism. In an early example at Oxhill, Warwickshire, the figures of Adam and Eve are greatly attenuated so as to fit the narrow spaces of an intersecting arcade, the Tree of Knowledge occupying the space between them.

The subject is boldly represented in the Norman font at Fincham, Norfolk. One side of the font is covered by three bays of an arcade; the middle contains the Tree with a serpent coiled around the trunk; at the right is Adam in dejected meditation, and at the left Eve holds a large apple with two leaves attached.

At East Meon is quite a different treatment of the Fall. The Tree is of wide-spreading conventional foliage, the apples standing out in conspicuous manner, and from the boughs the serpent, with dragon head, opens its jaws, out of which Eve receives the apple. The sequel is found on another side, where our first parents are driven forth from Eden—represented as a noble Norman church—by an angel with a great two-edged sword, such as was used by the same people. Adjacent to this, the Eternal Father, in His mercy, teaches Adam the use of the spade while Eve is engaged with her distaff.

The expulsion from the Garden of Eden is also represented at Kirkby and Walton, Lancashire.

It is uncertain whether the font at Stone, Buckinghamshire, may be said to bear sculptures representing a scene

from the histories of the Old Testament; but the most plausible interpretation of the figures there depicted would suggest the naming of the animals by Adam.

The font is Norman, but the decorations of beaded ribbons intertwined retain the spirit of Scotic design. Within the knots and interlacings are distributed the heads of men and beasts; but the principal subject, and the least beautiful, consists of all kinds of animals, fish, reptiles, and birds, with two human figures in their midst, one of whom stands in a commanding attitude with outstretched hand, apparently giving each creature a name by which it should henceforth be known. If this were the intention of the artist, it would have reference to the bestowal of a Christian name upon the child brought to the font for baptism.

At Darenth, Kent, David playing on the harp is a type of the King of the root of Jesse, who came to regenerate man; and as David dispelled the evil spirit of Saul with sweet melody, so is evil exorcised and hope of salvation given to mankind in the sacrament of the font.

New Testament.—At Fincham, the Nativity is represented by a manger, over which protrude the heads of an ox and an ass, and above is a large star almost filling the semicircular arch of the arcading, into which narrow limits the whole scene is compressed. The same subject on the font of West Haddon is represented in less conventional style.

The Magi with their gifts is also on the font of Fincham, each King occupying a separate bay; while at Cowlam, the Infant is crowned, and seated in the lap of the Virgin Mother, who holds a lily, as He receives the gifts of the Magi, the latter habited as Norman knights.

The Flight into Egypt is sculptured on the font at Walton, Lancashire.

Seeing how frequently the Baptism of Christ was represented by the early Christians, we might reasonably have expected to find the same scene more widely depicted on the fonts of England. There are, however, comparatively few instances on which the first Christian use of this sacrament

is illustrated, and these are generally of the Norman Period, until the subject is again seen on some of the Seven-Sacrament fonts of the fifteenth and sixteenth centuries.

At Bridekirk, Cumberland (Fig. 103), and Stalham, Norfolk, the water rises to the hips and the waist, though not in so pronounced a wave as generally seen in early Italian examples.

On that at Bridekirk the water abruptly ends on either side against the Baptist's leg and the trunk of a tree, so that it bears a likeness to the bowl of a font; but the wavy lines upon it convey Richard the sculptor's idea of water.

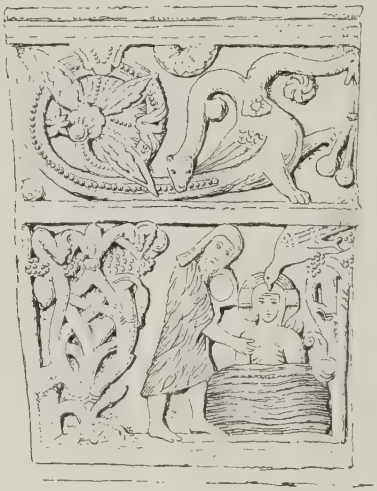


Fig. 103.—Sculpture on Font, Bridekirk.

Christ, with cruciform nimbus and chrism coif, is immersed to the waist. On His right is St. John, in his garment of camel's hair, with a curious coif-like head covering; his right hand is extended as having completed the act of affusion, and in his left he holds a circular object, which may represent a chrismatory, or the patera for the administration of the oil of chrism. From a bough of a vine on the left the Holy Spirit in the form of a dove bends forward over our Lord.

At Stalham, the Baptist stands within the waters of Jordan, which are not so acutely terminated as at Bridekirk; he is robed in a dagged tunic of camel's hair, and pours

water over the Saviour's head from a pitcher. A dove descends within the rays of Divine effulgency, and at the side an angel contemplates the scene, holding a scroll, in reference to the words recorded in the Gospel: 'This is My beloved Son in Whom I am well pleased.'

Another representation of this subject on the font at Castle Frome, Herefordshire, treats the River Jordan in a highly conventional manner. The water is shown as a circular pond in which fishes disport themselves, and in the centre our Lord, as a youth, is seated. There is seen the influence of the font bowl, and the method of squatting in the font with which the sculptor would be conversant. This mediæval adaptation is again visible in the figure of St. John, who is vested in a girded alb, with maniple on his right wrist, and his fingers extended as in the Latin form of benediction. The Divine hand issues from a cloud above, and a dove hovers over our Lord.

At Northfleet, Kent, the 'living water' of the Jordan is again illustrated. The figure of our Lord is small, and St. John towers above Him, as he pours water from a pitcher. The hand of the Eternal Father and the Dove occupy the remainder of the panel.

Our Lord is represented in a square font at West Haddon, Northamptonshire. He is nimbed, and on one side an angel holds a tunic or chrisom-robe.

At Gresham, Norfolk, Christ stands up to His knees in water. St. John kneels on a rock at the left and pours water out of a pitcher on to the Saviour's head. On the right is a clerk holding the chrisom-robe, and above, the Dove proceeds from the Father.

The Baptism of Christ is also sculptured on the font at Kirkburn, Yorkshire. At Fincham, Norfolk, it is on the opposite side to the scene of the Fall, thereby setting forth that as in Adam man was born in original sin, so in the waters of baptism is he regenerated. And at Lenton, Nottinghamshire, whilst receiving baptism, our Lord holds both His hands raised, the primitive position for prayer and adoration—as it is seen in the Catacomb paintings, on articles of Christian use during the first centuries of this era,

directed to be observed at the consecration of the Eucharist in the English rubrics during the Middle Ages, and still to be seen in Germany.

The Raising of Lazarus is seen on the elaborately carved square font of the Church of the Holy Trinity, Lenton, Nottinghamshire.

On the Kirkburn font, St. Peter rescues the keys, as promised in St. Matthew's Gospel (xvi. 19): 'I will give to thee the keys of the kingdom of Heaven. And whatsoever thou shalt bind upon earth, it shall be bound also in Heaven: and whatsoever thou shalt loose on earth, it shall be loosed also in Heaven' (Douai Version).

Christ's Entry into Jerusalem, on the font at West Haddon, is to teach the catechumen that by baptism he shall enter the New Jerusalem. The Lord is seated upon an ass amid conventional trees, and a figure in front holds a branch in each hand ready to cast in His path.

On the font of St. Nicholas' Church, Brighton, is a remarkably well-sculptured representation of the Institution of the Holy Eucharist. Behind a table, on which a cloth is draped, is our Lord; His features portray the traditional likeness, and He is distinguished by a large cruciform nimbus. The loaf and the chalice rest on the table, the left hand of the Saviour being laid upon the former, and the right hand raised in benediction over the latter. Six only of the Apostles are visible, three on each side of Christ, the other part of the font being required for St. Nicholas and his miracles; but, as the bowl is round, the scene of the Institution appears complete from one point of view. The same subject is sculptured on the font at North Grimston, Yorkshire.

Christ carrying the Cross on His road to Calvary is carved in high-relief on the square bowl of the fourteenth-century font at Shilton, Oxfordshire.

At St. Osyth, Essex, and Irstead, Norfolk, is the Vernicle, or Wimple, of St. Veronica, with which a holy woman wiped the sweat from the face of her Lord as He toiled beneath the burden of the cross to Calvary, and on which the true likeness of His features was impressed.

The Crucifixion is seen on some fonts of an apparently

early age—at least, they are of crude workmanship, but it is more often represented on those of the fourteenth and fifteenth centuries. On one of late Norman date at Coleshill, Warwickshire, the crucifix is within a circle, thus forming an aureole, while the figures of St. Mary and St. John on either side are partly within and partly without the line of the aureole; the circle, passing in front of them, throws the saints into the background, and enhances the importance of the Redeemer.

At Burford, Oxfordshire, the crucifix is beneath a multifoil and crocketed arch. Our Lord's face has been mutilated, but in the best-preserved figure—that of St. Mary—the attitude is natural, as she rests her head on the left hand and holds her elbow with her right; the drapery is graceful, and the whole composition is beautiful (Fig. 139).

When the fonts were octagonal in form, the Crucifixion and attendant figures of Sts. Mary and John usually occupies a panel; this is the case at West Drayton. At Taunton, St. James, the figures are beneath a triple canopy; but at Aylsham the crucifix alone fills the panel; its treatment is severe but dignified. John of Gaunt, who founded the latter church, and defrayed the cost of the font, has his arms—the royal shield of England and France differenced with an ermine label—sculptured on the pedestal.

Although the font in St. Gwinear's Church, Cornwall, is dated 1727, the work upon it might well be mistaken for a much earlier period. The sculpture is rude and primitive, with a flat surface; one panel contains the figure of our Lord on a Tau cross.

The Descent from the Cross is represented at North Grimston; and the Resurrection at Northfleet. The latter, a work of the fifteenth century, shows a curious rolled fillet upon our Lord's head beneath the nimbus. The risen Lord grasps the cross and banner of the Resurrection—typifying victory over Death—in His left hand, while the right is raised in blessing on the steps from the sepulchre.

A Majesty, that is the Lord in Glory (the only example that we know on a font), is represented at Kirkburn. It is very crude, but the subject is not to be mistaken. With

cruciform nimbus, seated on a throne with both hands upraised, our Lord is enclosed in a band intended for an aureole; this is supported by two figures, certainly angels, although they have no wings, and at each side are the Apostles—a rude attempt to illustrate the Heavenly Vision.

We have thus far attempted to follow the life of our Lord, as represented on the fonts of England. The pilgrimage of Christ for the redemption of mankind is completed. He has returned to His Father's house; and the doctrine of the Triune God as necessary to salvation is preached from the font in the figure of the Trinity, as at Snape and Stalham. At the former church the Eternal Father is enthroned and crowned. He holds the crucifix for the Second Person, with the Dove as the Third Person, surrounded by four censing angels. At Stalham, the figures are better preserved, the throne is more pronounced, and angels occupy the upper corners only of the panel.

Emblems of some of the aforementioned scenes in the Passion of the Saviour, and the Institution of the Eucharistic Feast, are fairly numerous. Those of the Passion are seen on the fonts at Bygrave, Hertfordshire, where they occupy the panels. At Fakenham they are on shields within the panels. When the sacrament of holy baptism was largely ignored, or at least belittled, sacred iconography was also generally condemned; yet in the nineteenth century, when the basins made by Spode and Hutt were considered all-sufficient for the administration of the rite, certain emblems of the Trinity were worked upon them: a hand for the Father, a Cross for the Son, and a Dove for the Holy Ghost. At Saxmundham, the emblems are supported by angels. The Holy Sacrifice is typified by the Chalice and Host as at Stanway, Essex, and Northfleet, Kent.

The Apostles, who, receiving the Holy Spirit after the Ascension, were the first to transmit the authority to minister, are also found on fonts. On the early, or possibly Saxon, font at Stoneleigh, they stand each within a bay of an arcade, and on the arches above their heads their names are incised. At Stalham they stand a pair in each panel; and on the leaden fonts at Ashover and Dorchester they appear beneath arches:

on the former they stand, on the latter they are seated. The twelve vested and mitred Bishops, standing round the leaden bowl of Childrey font, Berkshire, are probably intended to represent the Apostles, although in the mediæval insignia of their successors.

The Four Evangelists, the inspired recorders of the Divine will, are frequently figured on fonts either in the forms of men or as the living creatures of the Apocalypse, which are their accepted emblems. In the six leaden fonts from the same mould, in Gloucestershire—namely, Frampton-on-Severn, Lancant, Oxenhall, Sandhurst, Siston, and Tidenham —our Lord, cruciformly nimbed, and the Four Evangelists alternate with floriated panels.

They stand or sit around the pedestals of fifteenth-century fonts, as at New Walsingham and Walsoken. Their emblems, alternating with some other design, occupy the panels of the octagonal fonts of Aylsham, Saxmundham, and many others of late mediæval date. It is rare to find these emblems on early fonts, but an example in which the Scotic spirit is evident is seen at Castle Frome.

At Docking Church, Norfolk, are the four Doctors of the Church—St. Ambrose, St. Augustine of Hippo, St. Jerome, and St. Gregory the Great.

In the fifteenth and early sixteenth centuries many fonts were sculptured with illustrations of the Seven Sacraments, the greater number being in East Anglia.

The representation of saints other than characters of the Bible is not of frequent occurrence. The martyrdom of St. Lawrence is vividly depicted on the tub font at Cottam, Yorkshire. Lawrence had dared to show the poor and the maimed in Rome, as the treasures of the Church, to the prefect of the Emperor Valerian, for which a slow death on a gridiron was meted out to him. When the martyr had lain over the fire for some time, he said: 'Let my body be now turned; one side is broiled enough.' The scene on the font represents the executioner in the act of turning the body of St. Lawrence.

St. Margaret, one of the most popular saints in mediæval England, is also on the Cottam font. It is said that whilst

she was imprisoned for her faith, the tempter, in the form of a great dragon, attempted to swallow her, and even succeeded, whereby was symbolised her recantation under the severity of torture; but, her faith returning, she burst through the body of the dragon. Both of these scenes are here represented.

Other saints are carven on fonts, but St. Nicholas is the only other one we will dwell on. His legendary doings, so popular both in England and abroad, are on the fonts at St. Nicholas, Brighton, and Winchester Cathedral.

Fig. 104.—*Cottam.*

At Winchester three distinct legends are pictorially related. A nobleman, sending his sons to Athens for education, directed them to stop on their way at Myra to visit the renowned Archbishop. The youths arrived late in the day and put up at an inn, where the landlord, to secure their baggage, murdered them in their sleep (this is shown on the font), cut them in pieces, and put them in a pickling-tub with some pork. The Archbishop had a vision of this impious transaction. He went to the inn, and reproached the host for his villainy; then, by his prayers, the severed remains were reunited and the youths restored to life. Henceforth, St. Nicholas was the patron-saint of schoolboys.

A man of high rank was reduced to poverty, and no prospect presented itself to his three daughters but to gain a livelihood by a life of shame. St. Nicholas gave them each a bag of gold, and with this dowry they were able to make good marriages. On the font the man kneels in gratitude to the saint, accompanied by his three daughters and his falconer, the latter to indicate his high lineage. Behind St. Nicholas is a good representation of a lofty Norman church (Fig. 131).

A childless man vowed a golden goblet to the shrine of St. Nicholas should a son be born to him. The prayer was answered, a son was born, and with him the father, in due course, sailed to Myra with the offering. On the voyage he meditated on the costliness of his present. He thought he had been over-hasty in his vows, and that a cup of silver was quite good enough for the saint, so he determined on keeping the golden vessel himself.

The child, playing on deck with this cup, fell overboard. In agony of mind, the father again invoked St. Nicholas. The child, with the cup, was rescued, and the golden chalice was finally presented at the shrine.

The representation of this legend on the font at Winchester includes the ship and her mariners; outside is the child grasping the cup, and St. Nicholas in the act of reviving the apparently drowned boy.

Another legend tells us that St. Nicholas caused a temple to Diana, which was situated in Myra, to be destroyed. The enraged goddess, full of revenge, made a combustible that would consume not only rocks but the element of water. Disguised as a nun and taking some of this liquid in a phial, she embarked on a vessel carrying pilgrims to the shrine of St. Nicholas at Myra. She gave the phial to some of these pilgrims, and requested them of their charity to anoint the walls of the church with its contents, as she was unable to get there in person. At this crucial moment St. Nicholas appeared and bade them cast the phial into the sea, when a great flame immediately burst forth in the midst of the water. This is the story represented on the font at St. Nicholas, Brighton, where one of the pilgrims holds the

vase in the act of throwing it into the sea. The saint is seen in the prow of the ship.

The representation of a patron-saint is possibly seen in the pedestal of the font in the church of Stoke Canon, Devonshire, where a figure is seated between standing ecclesiastics, vested in girded albs, who uphold the bowl.

An early Devonshire Bishop may be indicated in the episcopal figure at Dunkeswell. He has one of the earliest cap

Fig. 105.—*Kirkby, Lancashire.*

mitres in his hand, is vested in a chasuble, and grasps a staff with a simple volute, the general pattern of an Irish and Early English pastoral staff.

Ecclesiastics stand beneath an arcade around the bowl of the font at Belton, Lincolnshire. One in a long-sleeved surplice reaching to the feet; another rings the bells; and one, in a chasuble, has a maniple over the left wrist, of such length

that it almost reaches the ground, although his hands are momentarily outspread as at the words *oremus* or *Dominus vobiscum*.

Tonsured figures of rude workmanship stand within an arcade at Kirkby, Lancashire; they hold staves, books, and torches, which may be intended to represent either the various grades of Holy Orders or the progress of pilgrims. It is needless to say that the pedestal and base are modern; no parallel to such a design is seen in the work of olden days.

Two fonts of the Transitional Period—at Southrop, Gloucestershire, and Stanton Fitzwarren, Wiltshire—are the handiwork of the same craftsman, or else one is a direct copy of the other. The beaded ribbons and foliations around the upper part of the cylindrical bowls are almost identical. Both have a trefoiled arcade, each bay containing a virtue, armed as a Christian knight, with an offensive weapon and a shield or target, battling with a vice, the latter represented by various monsters and figures. The greatest difference between these two fonts consists in the square base, chamfered, of the first, and the circular base of the Wiltshire example.

Among figure subjects that at Luppitt is noteworthy. Two combatants are engaged in a duel—one with a battle-axe, the other with a club. Each protects himself with a highly concave target held well over the head. The skull between them expresses the fatality of the spot. The subject is not yet explained, but it possibly illustrates some local tradition, not improbably connected with the strong hill fortress of Dumpton Great Camp, which is within this parish—a fortress of massive earthworks and cunningly-devised defences, which was doubtless the scene of much strife.

One other distinctive decoration demands attention—the Signs of the Zodiac and the industries peculiar to the seasons of the year.

Formerly the Zodiacal Signs were generally understood; therein our forefathers put the present age to shame, for comparatively few people could now enumerate or explain

these signs; a few explanatory words on the subject may therefore assist in deciphering them when seen, not only on fonts, but in pavement, on doorway, or in horoscopes.

The name is derived from the Greek ζώδια, or 'animals.' Astronomically the planets make their revolutions within an imaginary belt in the firmament which extends about nine degrees on each side of the 'ecliptic,' or apparent path of the sun, which belt is the Zodiac. The Zodiac is divided into twelve equal parts of thirty degrees each, and to each part is assigned the figure of an animal—hence the name—which collectively are called the Signs of the Zodiac.

The Northern Signs, situated to the north of the equator, consist of:

Spring Signs.

Aries, the Ram	March
Taurus, the Bull	April
Gemini, the Twins	May

Summer Signs.

Cancer, the Crab	June
Leo, the Lion	July
Virgo, the Virgin	August

Autumn Signs.

Libra, the Balance	September
Scorpio, the Scorpion	October
Sagittarius, the Archer	November

Winter Signs.

Capricornus, the Goat	December
Aquarius, the Waterman	January
Pisces, the Fishes	February

The most perfect and finished set of Zodiacal Signs on a font is on the leaden example at St. Augustine's Brookland, Romney Marsh, Kent; which has also the corresponding agricultural pursuit for each month (p. 283).

In the shallow sculptured panels of the stone font at Burnham Deepdale, Norfolk, the months only are represented, and those in a somewhat different manner from Brookland. March has a man digging with a spade; April—pruning; May—a woman bearing a flag through rural scenes (indicated by a tree) would suggest the processions at Rogationtide; June—destroying weeds; July—mowing,

August — harvest; September — threshing; October — the vintage; November — pig-killing; December — Christmas feasting; January—a man drinking from a horn; February —a muffled figure seated in a chair by the fire (compare with Brookland font, p. 283).

Another font of the same character was formerly in the Church of All Saints, Warham, Norfolk, but is now left to decay in the open, doing duty as a flower-tub.

Among the mythical decorations of various fonts may be included those of zoomorphic and dragonesque forms, sometimes combined with interlacings, which, if not of Celtic workmanship, are expressive of the lingering of their influence among people of later times, and of certain districts.

One of this class is in the Church of St. Cassyon, Chaddesley Corbett, Worcestershire (Fig. 124). The base and knob are of interlaced ribbons, as also is the band round the upper edge of the bowl; which is surrounded by rampant dragonesque monsters, whose bodies narrow into a twin filleted ribbon; each tail, individually intertwined, finally ends in the jaws of the creature behind.

At St. Mary, Melbury Bubb, Dorset (Fig. 116), is a piece of undoubted pre-Norman sculpture; but it is the adaptation of an early high cross shaft to the purposes of a font at some subsequent period. As it was considered desirable that it should taper downwards, the portion of shaft was turned upside down, and the bowl hollowed in the wider end. By this manœuvre the pattern is reversed, and the illustration must be turned round to see the design of quadrupeds, the deer and other animal forms intertwining their tails, of undue length, with those of reptiles, and around their own legs.

St. Chad's Church, Wilne, Derbyshire, also contains a font made out of an inverted piece of a circular pillar, apparently of a somewhat earlier date than the last, on which the zoomorphic figures include the dragon form, so familiar to the student of Scotic design. It is suggested by Dr. Cox that this font may have been made from a high cross erected to commemorate the mission of St. Chad to the Mercians, and possibly represents the oldest font in the

kingdom—we should say the oldest worked stone now used as a font.

The Church of St. Michael, Alphington, Devonshire, has a cylindrical font. Above its base is a simple Norman arcade of intersecting arches, over which is a running scroll of a much higher grade of manipulation than the arcading. The workman evidently put his whole soul into his native art, rather than that of the alien, and produced a vigorous yet detailed design. Within the scroll, a huntsman with his bow pursues his dragonesque quarry within the surrounding lacertine maze.

St. Mary's Church, Porchester, Hampshire, situated within the outer bailey of the ancient castle, contains a font of the same character as at Alphington; but it is generally more refined in workmanship, especially the arcading, where capitals and bases are beautifully finished. The serpentine interlacements, however, including birds and beasts, lack the vigour of the Devonshire example. This may be due to the greater opportunities of the Wessex school, which had wider intercourse with the higher culture of Gaul than was the lot of Damnonia or Northumbria.

The font in the Church of St. James, Avebury, Wiltshire, is similar to the latter in form and arcading; it is of even more rude execution than that at Alphington, although it is probably of late eleventh-century workmanship. The upper portion is sculptured with foliage, uncouth reptiles, and figures of decidedly Saxon character.

From these artistically distorted animal and vegetable forms combined, we pass to definite mythical, and distinctly symbolical, creatures, among which, perhaps, the Salamander was one of the most favoured. Although that reptile is not itself mythical, belonging to the family *Salamandridæ*, it is represented as typifying a myth, and with no true semblance to life.

The Salamander was believed to be generated, and to exist in flames, and was anciently called a 'daughter of fire.' It was looked upon as emblematic of fire, in allusion to the passage in St. Matthew, 'He shall baptize you with the Holy Ghost and with fire.' It was also an emblem of

the Christian virtue which withstands the fire of temptation. Even Buffon, the naturalist, says that when thrown into fire its body bursts and puts out the flames.

Additional symbolism was attached to it when it was thought that the Salamander could live under water, pointing to the sustenance of grace received in the waters of baptism.

Actually there are two species, the land and the water Salamander: the one lives in humid places, and the other breathes air, and is not totally confined to water after its early state, during which it breathes in the water by means of gills.

One trait in the Salamander which would equally well lend itself to emblematic purposes is that, should it be deprived of a member, the missing part grows again.

The Salamander is found supporting the bracket bowl of the font at All Saints, Youlgreave, Derbyshire (Fig. 89); on the fonts of Winchester Cathedral; Bridekirk, Cumberland; and encircling the pedestal at St. Mary, Salehurst, Sussex. It stands out in relief on the bowl of the font at St. Cuby, Cornwall; on the square bowl of All Saints, Sculthorpe, Norfolk; on the early thirteenth-century font of St. James, Norton, Derbyshire; at Luxulyan and St. Austell, Cornwall; at Dearham, Cumberland, and elsewhere.

The Pelican is also known to natural history; but as regards its symbolic character, it is mythical. In ecclesiology it is always represented as the 'Pelican in her piety.'

According to ancient legend, as related by Jacobus de Vitriaco in the thirteenth century:

'The serpent hateth kindly this bird, wherefore, when the mother passeth out of the nest to get meat, the serpent climbeth on the tree, and stingeth and infecteth the birds. And when the mother cometh again she maketh sorrow three days for her birds, as it is said. Then she smiteth herself in the breast and springeth blood upon them, and reareth them from death to life.' It thus became a symbol of our Lord, who poured out His blood for mankind, and with this idea is carved on the font.

This is well sculptured on one of the panels of the font in

St. Mary, Stoke-by-Nayland, Suffolk, and surmounts the canopies at North Walsham, Southacre, Saham Toney, and Watlington, in Norfolk; at Ufford, Suffolk (Fig. 155), and St. Werburgh's, Derbyshire, where the font is of brass. It was removed in 1711, and has since done duty as a lectern.

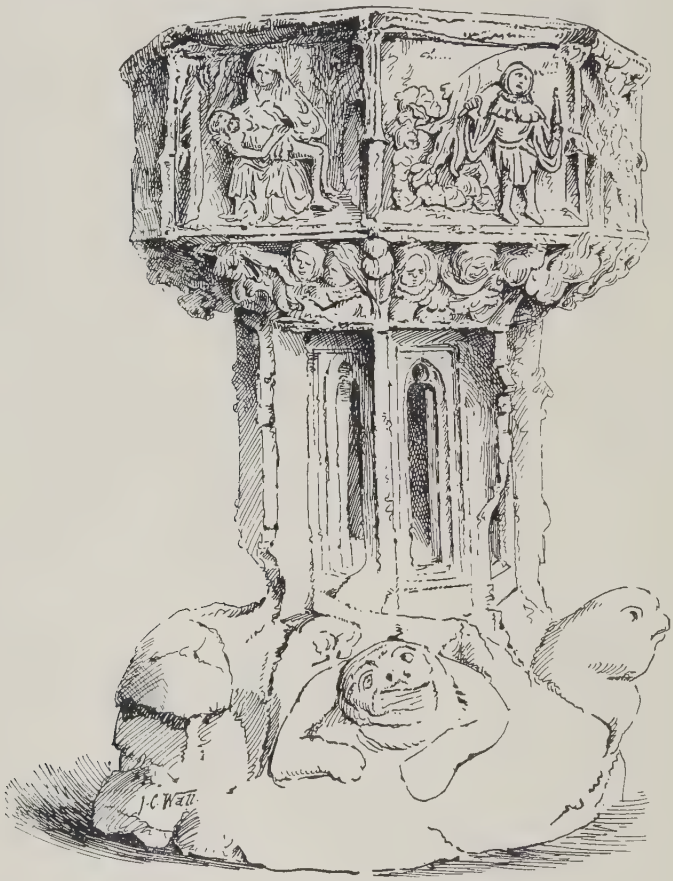


Fig. 106.—*West Drayton.*

The Toad, typical of uncleanliness, is crushed beneath the pedestal of the font at St. Martin's, West Drayton, Middlesex.

The Caladrius was a bird supposed to hover about the sick; if it looked upon them they recovered; if it turned from them they died; hence it became an emblem of Christ.

This is sculptured on the north-eastern part of the bowl of Bodmin font.

The Mermaid, the ancient siren of classic lore, was looked upon as an emblem of sinful pleasures; one is depicted on the font at Braybrooke, Northamptonshire, where she grasps a fish. Mermen are placed at each corner of the bowl of the font in the church at Anstey, Hertfordshire; their tails curve against each other in the middles of the sides, and are grasped by their hands. Similar monsters are at St. Peter's, Cambridge.

The Griffin, or Gryphon, supposed to be generated from a lion and an eagle, was, in classical mythology, said to watch over hidden treasure, but in the Christian science of heraldry it was emblematic of strength, courage, swiftness, and vigilance, thus uniting the combined attributes of its legendary progenitors. The credulous traveller, Mandeville, wrote: 'Some men say that they have the body upward of an eagle, and beneath of a lion, and that is true. But one griffin has a greater body, and is stronger than a hundred eagles.'* Two griffins are represented on one side of Bridekirk font (Fig. 111).

On the Norman font in Darenth Church, Kent, it is a segreant—that is, a griffin rampant. One side of the font in Lincoln Cathedral has a griffin passant facing two lions passant.

The Dragon, as a winged creature of power and evil, was so generally accepted by all peoples and in all ages that it is thought possible, in some prehistoric period, a species of the pterodactyl did actually exist and give rise to the superstition, and it is not altogether one of those forms which fear has created to itself.

Among Christians the Dragon is typical of the Devil, and his open jaws as the Jaws of Hell. On the font at Curdworth, Warwickshire, the dragon has risen from the flames of hell, and attacks a man in an attempt to drag him to perdition; but on another side of the same font he is cast into the infernal regions by the Lamb of God, who instituted the sacrament of baptism for the washing away

* 'Early Travels in Palestine,' p. 261, Bohn ed.

of sin, for the bestowal of the Holy Spirit, by whom the Dragon is vanquished. Dragons are found at Bodmin and on many other Cornish fonts, whilst many of the hideous heads seen at the angles and other parts of fonts may be intended to symbolise the same object.

The Wyvern, or Wivern, is a species of dragon with two legs, also winged. It appears to have been a more favourite mode of representing the monster than the actual thing called a dragon; possibly because it more easily lent itself to decorative art as the dragonesque designs of an earlier age.

Wyverns have their tails nowed, or coiled in a knot. A band of them, beautifully sculptured, surrounds the top of the bowl of the font at St. Mary, Studham, Bedfordshire (Fig. 135); and on that at East Haddon, Northamptonshire, it is captured, seized by a figure, which is evidently intended for the Saviour, Who bruised its head. They also surround the pedestal and support the bowl at Elmley Castle, Worcestershire, and figure on the font at Norton, Derbyshire.

The Serpent is symbolically the same as the Dragon and Wyvern, but its more sinuous form is easily adapted to decorative purposes, and it is in this form the Tempter is usually portrayed; thus it is on the fonts of East Meon, Fincham, and Kirkby (Fig. 105). The cable moulding immediately beneath the bowl on the latter font is composed of the coils of a gigantic serpent, the head of which is on the opposite side to that illustrated. At Holdgate, Shropshire, the serpentine form of the reptile encircles the bowl of the font.

The Centaur, or Sagittary, a bull-slayer: Centaurs were a race of wild men who anciently inhabited Mount Pelion, in Thessaly. They were fabulously said to be half man and half horse, possibly because of their perfect and fearless horsemanship in swift riding, when horse and rider appeared as one. Mandeville says they eat men when they can take them.* We may therefore see in their representation on fonts another emblem of evil, which swiftly overtakes and consumes men's souls unless safeguarded by the gift received in baptism. They are represented on the fonts at Bishop

* 'Early Travels in Palestine,' p. 261.

Wilton, Yorkshire; Darenth, Kent; Luppitt, Devonshire; and West Rounton, Yorkshire.

A two-headed Hydra, typical of the variety of sins and many means of temptation, is on the font at Bridekirk (Fig. 103).

At Ilam, Staffordshire, is a monster resembling a sea-lion; and at Harpole, Northamptonshire, a sort of goat, probably intended for the Devil. Monsters, representing various vices, are being individually trampled upon by knights, Christian warriors who war against sin, as at St. Peter's Church, Southrop, Gloucestershire; and St. Leonard, Stanton Fitzwarren, Wiltshire.

Monsters' heads are numerous. Probably they represent local ideas of ornament. Possibly symbolism was the object of the workman. If the latter, they are, perhaps, intended to represent the wolf which preys upon the sheep. They are found in all localities. At Shernborne they are on the sides of the bowl; at Luppitt and South Wootton at the angles; and form a cordon around the top of that at Lullington.

The four-winged beasts, emblematical of the Four Evangelists, also mythical, are found on many fonts of the later mediæval period, among which may be mentioned Aylsham, Saxmundham, and Upton, all in East Anglia.

With the Lion we arrive at an animal which, with the lamb, the fish, and the dove, stand on a higher plane than most of the aforementioned, being symbols as well as emblems.

As the lion was anciently supposed to sleep with one or both of his eyes open, and, as the king among his kind and of great strength, he was held to symbolise our Lord, the Lion of Judah, Who was not blinded by death. At Eardisley the lion is said to be represented with one eye open; at Shobdon one of conventional design is on the pedestal; at Hereford Cathedral four lions of Byzantine appearance are around the base; at Stafford they support the bowl; at Ipswich, St. Peter, they cover the bowl; at Oulton, Suffolk, they surround the pedestal; and at Warlingham they are seen in and around the five panels.

Where the lion is depicted with an evil countenance, it

has been suggested that he represents the Devil—a roaring lion seeking whom he may devour. This is quite possible, but its appearance largely depends on the ability of the artist.

The Dove, an emblem of the Holy Ghost and of innocence, is described by the Saxon Ælfric as 'a very peaceful and innocent bird, and without gall, and not fierce with its claws; nor lives it on worms, but on earthly fruits.'* From the commencement of Christian art the dove has been the mode of representing the Holy Spirit. It is thus sculptured on our

Fig. 107.—Stafford.

fonts in the scene of the Baptism of Christ at Bridekirk (Fig. 103), Stalham, Castle Frome, Northfleet, Gresham, etc. With the same idea, it sometimes was made to hover over the baptized from the top of the canopy, as at Barking, Essex (Fig. 157), and formerly at Cambridge, St. Giles, which Dowsing, the Parliamentary visitor, took down 'from the high loft of the font.'

On one side of the square bowl of Winchester font are three medallions. In the middle one two doves feed on

* 'Homilies,' vol. ii., p. 45, ed. Ælfric Society.

grapes, the innocent sustained by the fruit of the True Vine, and those at each side depict doves in amicable companionship.

The Fish was used as a symbol, or emblem, of Christ from the earliest Christian times. It is constantly found figured in the catacombs, on sarcophagi, and on articles used by the early Christians. The significance in which it was held is well explained in the words of Tertullian: 'We are little fishes in Christ, our great fish. For we are born in water, and can only be saved by continuing therein' (Tertullian, 'Lib. de Baptis.,' cap. i., No. 2, 'Adversus Quintil.').

The Greek word for fish, ΙΧΘΥΣ, was of greater interest, as each letter was the initial for Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς Σωτήρ (JESUS CHRIST, THE SON OF GOD, THE SAVIOUR), an anagrammatic meaning popular in all ages.

The Lamb, as the *Agnus Dei*, the Lamb of God, holding the Cross of the Resurrection, is on the font of Kirkburn, Yorkshire, to whom men bring animals to sacrifice — a heathen, yet possibly the only way which occurred to the artist to represent an offering. At Hognaston, Derbyshire, a Bishop leads swine and other animals to the feet of the Lamb. We can only conjecture the aim of the sculptor. It may be a play on the name of the village, the people of Hognaston having sought the Lord, or that the unclean were brought to the purifying waters of baptism.

Our Lord is not often symbolised as a goat, yet that would appear to have been the intention of the sculptor of the font at St. Nicholas, Thames Ditton, Surrey. The bowl of the font is a cushion capital, with a thin, square moulded rim, indicating that which would be the abacus in the capital of a pier. It is on a wide cylindrical pedestal and chamfered base. The four sides have the lower curves bordered by a cable moulding between two fillets, and heads take the place of volutes. Each side contains a sculptured design: on the east is an *Agnus Dei;* on the south a Greek cross set upon a stem; on the west a sun in splendour; and on the north a horned quadruped, a goat or an ibex, standing almost upside down.

It is the last which attracts special attention. Quite

possibly the mason carved it whilst the stone of the bowl was in an inverted position before being mounted on its pedestal; but it is improbable, as the subjects on the other sides are in the right position, and we are prompted to inquire into a possible symbolical purpose for this apparent freak of the artist.

We cannot say whether the ibex was within the natural history known to the Anglo-Normans, although it is figured in the thirteenth century; and we must therefore presume that the animal represented is the well-known goat, and that its position on this font indicates its ascent of a lofty peak,

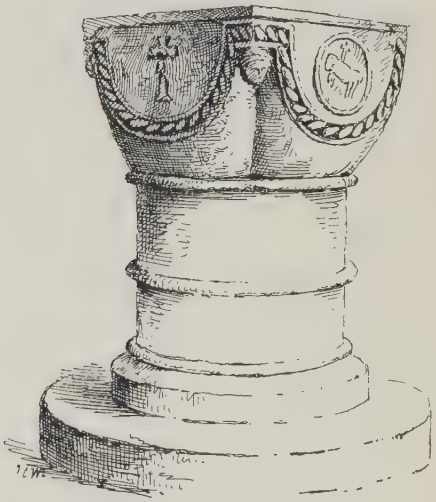


Fig. 108.—*Thames Ditton.*

in accordance with its natural habits, and its spiritual significance as set forth in an early twelfth-century manuscript. This is the Metrical Bestiary of Philip de Thaun, in which the goat is thus described:

'The goat is an animal which mounts high to feed, and has a proud demeanour towards those who approach. This animal shows the life which God led on earth to gain our souls; He preached lofty themes, and the prudent man heard and retained them. Their ideas are lofty like the mountain peaks, they are virtuous; on them Christ rests, and He is

their nourishment. God, likewise, is far-seeing, and interprets all men's deeds past and future. With those who wander far He is displeased, and they will go to Hell, but those who remain will dwell with Him.'

From this it is seen how the goat was regarded as symbolical of Christ, to whom all are brought in the font, and it would seem to explain the extraordinary attitude by which the sculptor sought to translate the symbolism.

Whilst on the subject of symbolism the representation of the vine should not escape attention. The grape—spiritual food for Christians—has been mentioned as sculptured on the Tournai font in Winchester Cathedral. It was employed as a figure of our Lord from the earliest Christian ages,

Fig. 109.—*Sculpture on Font, Thames Ditton.*

because of our Lord's own words, 'I am the True Vine' (St. John xv. 1), and, as such, continued throughout Christendom, nowhere more than in England. Among the representations of the vine on fonts, it is seen covering one side of the bowl at Bourne, St. Mary, Southampton, and at Bridekirk (Fig. 111), on which the Holy Dove rests at the baptism of Christ.

A large number of fonts have human heads about them, many of them very crudely worked, which have been termed 'grotesques'; yet, apparently, they were not intended as such, but were placed in their respective positions with a decorative purpose. The ambition of the sculptor, however, was frequently greater than his powers of production. These

faces, other than architectural features, occur at the upper corners of the bowl at Luppit, Palgrave, and many other churches. In the same position they take the place of volutes when the bowl represents a cushion capital, as in the group of Cornish fonts. Some of the faces have straight beards, as at Altarnon; others have curly beards, as at Launceston; but granite, in which some of these are carved, was an unsympathetic material from which to produce refinement of features.

Still more naked in their ugliness are the heads detached from other ornament, as on the bowl at Berrington or the pedestal at Stoodleigh. The same rude result is seen where they occupy a position beneath the bowl, as at Wootton Wawen, and Lapworth, Warwickshire.

The same idea, more skilfully wrought, appears in the cherubs at the angles of the fonts at Maker, and Bodmin, (Fig. 134), Cornwall; or beneath the bowl, as at Hadleigh, Suffolk, and many other fonts of the fifteenth and sixteenth centuries, while detached cherubs of a later date are on the bowls of Newark (Fig. 97) and other fonts.

As an example of the truly grotesque we may refer to the three semi-human and bestial figures, detached one from the other, supporting the hexagonal bowl at Crick, Northamptonshire.

HERALDIC FONTS

Escutcheons, either plain or charged with emblematic devices, had for long lent themselves to decorative purposes on fonts, the instruments of the Passion supplying the most popular design. But the personal element was introduced in the latter part of the fourteenth century and afterwards, the shields being emblazoned with the coat armour of certain donors or of influential families. The arms of John of Gaunt, quarterly England and France ancient, are on the font at Fakenham; those of Adam Bosville (died 1360) are at Shelfanger, Norfolk; at Sittingbourne, Kent, the font is decorated with the armorial bearings of Archbishop Arundel (1397-1414). The font of Padiham, Lancashire, was given to

the church by John Paslew, the last abbot of Whalley (1525), and bears his arms.

The curious font in South Kilvington Church, Yorkshire, which is said to have been removed to the parish church from the chapel of Upsal Castle, when that stronghold was in the possession of the Scrope family, was probably made to the order of John, Lord Scrope, Treasurer of England in the time of Edward IV., that nobleman's maternal arms of Chaworth being quartered on alternate shields with those of Scrope, with a label of three, as a younger son of the family of Bolton. Confirmatory evidence of this is seen in the resemblance of this font to that at Bolton.

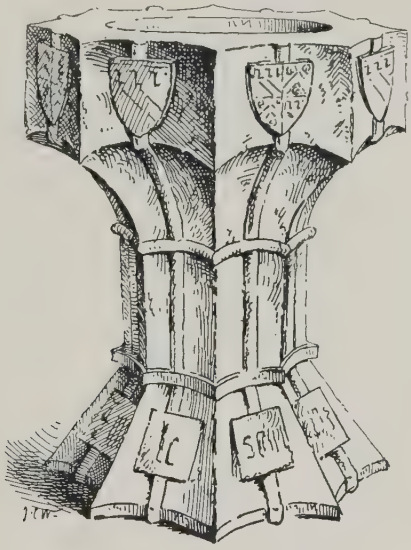


Fig. 110.—*South Kilvington.*

At Bolton-juxta-Bowland, Yorkshire, of which church William Pudsay was rector 1448-1507, the font is charged with the arms of Pudsay, Layton impaled with Pudsay, and other family coats, an escutcheon on each of the eight sides. The font also bears the inscription:

ORATE P' AIABU' DNI RADULPHI PUDSAY MILIT' ET DNE EDW' NE UXOR' EJUS AC DNI WILI' PUDSAY FILII EORU' QUOND' RECTOR HUJ' ECCLIE.

The family arms of Higham, with the date 1639, are on the basin-like font at East Ham, Essex; those of Pettus, with the date 1639, on that at Rackheath Magna, Norfolk; those of Long at Priston, Somersetshire.

A fourteenth-century leaden font at Parham, Sussex, displays heraldic bearings, as also those at Herne, Kent, and Crosthwaite, Cumberland, the latter being quarterly England and France.

Many other fonts bearing escutcheons of arms are scattered over England, of which Dr. Cox gives a fairly exhaustive list.

Certain marks are occasionally found on fonts, which may frequently be also seen in the stone of the exterior of churches; they are not ornamental, but they tell their own story of anxious days, when the sanctity of the home was imperilled by internecine strife. These are grooves made by the sharpening of arrow or spear heads; such marks are to be found at Peover, Cheshire; and in the priests' foot-pace to the fifteenth-century octagonal font of Chevington, Suffolk.

INSCRIBED FONTS

Certain fonts on which inscriptions are cut have already been noticed, as the bowl at Bingley, on which the Runes eloquently define it as 'Dip-stone' (Fig. 127); the wooden bowl of uncertain age at Pengwern, on which is the British word 'Athrywyn,' signifying the reconciliation of the soul with its Creator, and thus proclaiming the grace of the sacrament of the font (p. 191); or the *Sal et Saliva* found at St. Mary, Ipswich, which refers to the ceremonies of administration of salt and the rite of Effeta (Ephphatha) in the ritual of baptism (p. 208).

Another Runic inscription, in which the name of the craftsman is immortalised, is at Bridekirk, or St. Bridget's Church, Cumberland. It is a square planned font of great antiquity and surpassing beauty, possibly of the eighth century, although some antiquaries date it so late as the twelfth century. It is of local red freestone, and has been covered by a thin wash of white cement, used as a varnish.

On the lower part of the eastern side is depicted the Baptism of Christ. Our Lord in the waters of Jordan, or possibly a banded tub, has a large cruciform nimbus. St. John in his robe of camel's hair stands on the right, and a dove, on the topmost bough of a vine on the left, stretches forth its beak over the Sacred Head. Above is a mythical two-headed beast (Fig. 103).

The expulsion of Adam and Eve from the Garden of Eden is suggested as the subject on the north side. Adam,

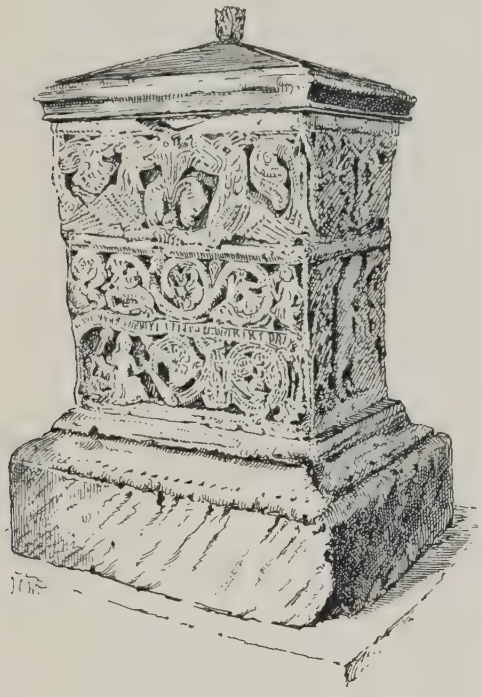


Fig. 111.—*Bridekirk.*

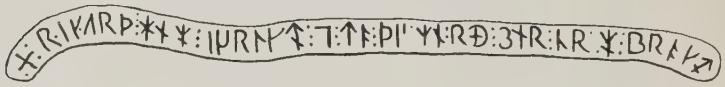
robed in leaves and holding a staff, is arguing with the angel, whilst Eve clings to the trunk of a tree, as reluctant to be driven forth. It is, however, so obscure, that the surmise may be wrong, and possibly it represents some historic scene enacted long ages past in the neighbourhood; in which a warrior—probably a Norseman—baring his sword from its scabbard, presents it to a woman, whilst another, terrified,

clings to a tree as representing her estate, or home. Above the scene a centaur wrestles with a wyvern and an otter.

On the west side is a cross elaborately foliated, beneath which two animals support a sculptured plaque, the whole enclosed within a richly sculptured border.

The southern side is ornate with mythical monsters and foliated scrolls; the chase is seen in the middle stage, above a band inscribed in Anglian and Scandinavian Runes, combined with a few from the Manx Futhorc. It is this last feature which gives to the font its exceptional interest.

The Runic alphabet, or Futhorc, is of Scandinavian origin, and from a common Gothic parent several varieties had their being—Gothic, Anglian, Scandinavian and Manx, Tree Runes and Bind Runes. The Scandinavian Runes are found chiefly in Norway, Sweden, and Denmark, and occasionally in the North of England, where the Norse influence was most prominent.



+ : RICARTH : HE ME : IGRUCTE : & : TO : THIS : MERETH : GERNR : ME : BROCTE.

Fig. 112.—*Runic Inscription on Bridekirk Font.*

When this inscription was first deciphered, a fanciful interpretation was given it, and, it being copied elsewhere, the error was spread. Latterly more scholarly attention has been bestowed on this branch of archæology, and antiquaries of Scandinavia have been consulted with advantage, resulting in the following translation:

+ RICARTH : HE : ME : IGRUCTE :
AND : TO : THIS : MERETH : GERNR : ME : BROCTE.

+ *Richard he me wrought*
And to this merit diligently me brought.

The middle of the band is sunk, and thus, safe from friction, the incised characters are preserved. The artist whose name is thus perpetuated may be seen beneath the scroll, with a huge chisel and wielding a mallet, engaged upon this work of exemplary beauty.

Professor Stephens suggests that this artist was Richard of Durham, a famous architect and sculptor, who lived about 1120-1180. Certainly the dialect of the inscription—which is of the twelfth century—and the notes of Reginald of Durham concerning this Richard, lend support to the suggestion.

The Greek palindrome inscription which, we have seen, was upon the phiale of lustral water in the forecourt of Santa Sophia, Constantinople (p. 20), was of too valuable a significance not to find its place on some English fonts:

ΝΙΨΟΝ ΑΝΟΜΗΜΑ ΜΗ ΜΟΝΑΝ ΟΨΙΝ.

Cleanse the sin, not the face only.

It is an ejaculatory prayer for a spiritual application of the corporal ablutions which were performed at the phiale before entering the sanctuary; when transcribed on to the font it was more vitally spiritual, a sacramental significance.

This inscription is found on the late mediæval fonts of Dedham, Hadleigh, and Harlow, in Essex; Higham, and Longley Castle Chapel, in Norfolk; Worlingworth, in Suffolk; Leominster, Herefordshire; Kinnerley and Melverley, in Shropshire; Melton Mowbray, Leicestershire; and St. Mary, Nottingham; and on the seventeenth-century fonts of Sandbach, Cheshire; and St. Martin Ludgate, London. The same is inscribed on the font covers of Knapton, Norfolk; and Rufford, Lancashire.

Most of the other inscriptions are either in Latin or the vernacular, roughly divided—the former of pre-Reformation date and the latter post-Reformation. One example in Norman-French is at Keysoe, Bedfordshire:

TRESTUI KE PAR PASSERUI
PUR LE ALME WAREL PRIEU
KE DEU PAR SA GRACE
VERREY MERCI LI FACE. AM.

Pause thou that by here pass,
For the soul of Warel pray,
That God by His grace
True mercy him grant. Amen.

The names of the artificers are found on three fonts—Richard at Bridekirk (p. 272); Wilbert at Little Billing (p. 290); and Menhir at Patricio (p. 293).

A Scriptural quotation is on the font at Potterne, Wiltshire:

+ SICUT CERVUS DESIDERAT AD FONTES AQUARUM ITA DESIDERAT ANIMA MEA AD TE DS. AMEN.
(Ps. xlii., St. Jerome's Version.)

A distich of the twelfth century, at Adderley, Shropshire, has reference to original sin which is cleansed in baptism:

HIC MALE PRIMUS HOMO
FRUITUR CUM CONJUGE POMO.

Doctrinal inscriptions are sometimes found. On the Norman font at Lullington:

HOC FONTIS SACRO PEREUNT DELICTA LAVERO.

At Newark:

CARNE REI NATI SUNT HOC IN DEO FONTE RENATI.

At Nuffield, Oxfordshire:

FONTE SACRO LOTUM VEL MUNDAT GRACIA TOTUM
VEL NON EST SACRAMENTI MUNDACIO PLENA.

At Chapel Allerton, Yorkshire:

THER IS ONE LORD ONE FAITH ONE BAPTISME.
EPHESIANS 4 · 5 · 1637.

An exhortation to the Godparents is found at Bradley, Lincolnshire:

PATER NOSTER, AVE MARIA, CRIEDE,
LEREN YE CHILDE YT IS NEDE.

Prayers for the donors of fonts are frequent—
At Acle:

ORATE PRO ANIMABUS QUI ISTUM FONTEM IN HONORE DEI FIERI FECERUNT, ANNO DNI MILLIMO CCCC DECIMO.

Beverley, St. Mary:

PRAY FOR THE SOULES OF WYLLM FERYFFAXE DRAPER AND HIS WYVIS WHICH MADE THIS FONT OF HIS P'PER COSTES THE X DAY OF MARCHE YE YERE OF OUR LORD MDXXX.

Walsoken:

REMEMBER THE SOUL OF S. HONYTER AND MARGARET HIS WIFE, AND JOHN BEFORTH, CHAPLIN. [Dated 1544.]

The Great Rebellion, which left its mark only too distinctly in so many churches, is recorded at Burford, Oxfordshire, in an unusual manner. An encounter between Fairfax and the Royalists took place in this town in 1649, when the Parliamentarian troops successfully carried the day, and imprisoned four hundred Royalists in the church. Upon the edge of the leaden lining of the font is scratched:

ANTHONY SEDLEY, PRISNER, 1649.

The condition of the churches at the time of the King's restoration can hardly be imagined. Fanatical heretics, both military and civil, had wielded axe and hammer in the work of desecration and destruction, and the exigencies of war frequently marked out the local church as the scene of attack and defence; while, in addition, there were those who are unfortunately to be found in all ages, whose delight appears to be in mischievous and wholly wanton destruction. All these combined to leave marks which a single generation was quite unable to obliterate. Still, for all that, it is pleasant to come upon evidence of a returning sense of decency, such as we find in the second year of King Charles II., when the sixteenth-century font was restored to its former position, in the church of Wensley, Yorkshire. It was inscribed:

CHURCH MASTERS LOOKE TO YOUR CHARGES.

LEADEN FONTS

Of metal fonts the greater number are of lead, and of these twenty-nine examples are extant, while several are known to have been destroyed.

Some of these have been assigned to the Saxon Period by Dr. Omerod and Professor Freeman, but careful examination of the ornamental details leads us to an opinion that none are earlier than the latter half of the eleventh century, that others are of the twelfth century, and that a few were made in successive periods up to the seventeenth century. The latest of them—at Aston Ingham, Herefordshire—is dated 1689.

All of them, excepting one at Penn, Buckinghamshire, which is quite plain, have designs in relief, some of them boldly projecting to 1½ inches. In most cases the subjects are repeated around the circumference of the bowl. The working model has been impressed in the mould, as many times as required, on a flat surface; the sheet of lead cast upon this was rolled into cylindrical form, or an arc of it, and soldered, thus forming the tub-shaped bowl peculiar to all but one of this class, and that one is hexagonal.

Most font bowls consist of four sheets of lead soldered together; some are in one piece, with only one joint; others have two joints; and one, at Walton-on-the-Hill, Surrey, has three seams.

The diameters of the bowls vary from 18½ inches at Down Hatherley, Gloucestershire, to 32 inches at Barnetby-le-Wold, Lincolnshire. The deepest bowl is 16 inches, found at Brookland, Kent, and in other examples; and the most shallow is 8½ inches, at Parham, Sussex. Several of them retain marks showing where the locks of the covers were fixed.

Whilst fonts in stone were perforce individually wrought, it was possible to make several leaden castings from the same mould, and this was done at some workshop from which six extant font bowls were supplied to churches in Gloucestershire—Frampton-on-Severn, St. Mary; Llancant; Oxenhall, St. Anne; Sandhurst, St. Lawrence; Siston, St. Anne; and Tidenham, St. Mary. These have bands of foliated scrolls around the top and bottom, between which is an arcade of twelve bays, containing figures and scrolls

Fig. 113.—*Sandhurst.*

alternately, in high-relief. Both the figures and scrolls are of two designs respectively, each pair being repeated three times. The figures are in richly embroidered and ample robes. One holds a sealed book on his left knee, and his right hand is raised in benediction; the other is similar, except that the book is without seals.

At Sandhurst there are only eleven bays to the arcade, which brings two scrolls next to each other; and at Llancant there are but ten arches, making the diameters of both

of these bowls smaller than the other four. This may be by a smaller casting, by damage in soldering, which necessitated cutting away certain panels, or, as Dr. Ormerod suggests in the case of Llancant, that during the skirmish between the Royalists and Parliamentarians which occurred there in 1644, both font and church received grievous harm, and that in the course of repair the diameter of the font was reduced ('Archæologia,' xxix. 24).

At Walton-on-the-Hill the principle of design is the same, but of later date. The arcades are wider, and three figures enthroned, either holding books or in the act of blessing, are repeated around the bowl. The Abbey-church of Sts. Peter and Paul, Dorchester, Oxfordshire, possesses the most highly finished of leaden fonts. Between an upper and lower band of highly relieved floriations is an arcade with shafts ornamented with the chevron. This contains eleven seated figures, each with a nimbus; two of them hold keys, two give a benediction and hold closed books, two hold open books, four have their hands resting on the knee or breast, and one holds a book with both hands.

All Saints, Long Wittenham, Berkshire, and St. Lawrence, Warborough, Oxfordshire, possess fonts somewhat similar in design. The lower circuit in both is a series of pointed arches, each containing the figure of a bishop in chasuble and low mitre, holding a cross in the left hand and giving a blessing with the right. Above this arcade at Long Wittenham is a horizontal band edged with fillets, and above that two rows of rosettes of two patterns alternating. At Warborough a single fillet is above the arcade, and one row of similar rosettes of alternate design; but in this case four arches with triangular heads rise from the base to the full height of the bowl, each containing two rosettes, one of each design, and cut the continuity of the arcade into four divisions.

St. Peter, Haresfield, Gloucestershire, has a leaden font different from any other example made in this metal. Upon a band of trefoiled triangles rise the shafts of an arcade which resemble the turner's art, or balusters, with a great number of very small beadings. The pointed arches of the arcade

are trefoiled. The cover to this font appears to be the original lid.

Wareham, Dorsetshire, has a leaden font of hexagonal plan, each side containing two arches over figures, which stand 1½ inches in relief. One figure, representing the Prince of the Apostles, holds a key; the others hold books and scrolls. The bowl is mounted on an hexagonal base with a shaft at each angle.

At St. Mary the Virgin, Burghill, Herefordshire, only the upper part of the ancient bowl remains. This consists of a bold foliated scroll above the arches of an arcade, but the shafts and whatever else was beneath the canopies of the arches have gone. This fragment was found in 1880 in the coal-cellar of the church, when a moulded leaden bowl was made and the old piece mounted upon it. It rests on an ancient base, with figures standing within an arcade.

In the Church of All Saints, Ashover, Derbyshire, the font has a stone bowl encased in lead. It is surrounded by an arcade of twenty bays, each with a standing figure, consisting of two models repeated. They both hold a book in the left hand, but their heads are turned in opposite directions. A band of scroll-work is at the base and the top, but the latter is almost destroyed. It appears as though the earlier leaden bowl had proved too weak for its purpose, and had at some subsequent time received the stone support, when the upper band was used to overlap the stone edge. The lead does not cling tightly to the stone, but bulges slightly in the middle.

St. Mary, Barnetby-le-Wold, Lincolnshire, has a leaden font bowl, which was discovered in the coal-cellar of the church, and had been used as a tub for whitewash. It is decorated with three horizontal bands of beautiful scrolls, of almost classical regularity.

At St. Mary, Childrey, Berkshire, on a plain background, with a heavy rim at the top, twelve figures of bishops stand in bold relief upon low pedestals. One model served for all, but the pressure against, and the spreading of, the lead leave the features of one widely different from another. The bishops are vested in alb and dalmatic, amice, and chasuble;

mitres are on their heads, and simple ball-crooked staves are held in the right hands; their left hands hold models of a church, and possibly they may have originally represented the episcopal founder of some religious house.

The leaden bowl at St. Lawrence, Brundall, Norfolk, has but one joint, and the metal is so thin that it has been strengthened by an internal bowl of the same metal. Around the base is a band of two curved lines, interlaced at regular intervals, thus forming a series of vesica-shaped compartments, each containing a fleur-de-lis. Ten sections of the same ornament, each consisting of two compartments, occupy perpendicular positions on the bowl, and between each pair is a Crucifixion, in which the feet are separate, not resting one on the other.

At St. Andrew, Edburton, Sussex, the bowl has a fluted rim. Three horizontal divisions are separated by fillets. The lowest is the widest; the middle is the smallest. The top row is a series of trefoiled arcading. The middle division consists of a flowing foliated scroll, and the lowest is divided into squares by perpendicular fillets, each containing graceful scrolls.

The font at Pycombe, Sussex, is evidently by the same artist. The upper and middle divisions are similar to those at Edburton, but the lowest section is filled by a semicircular arcade; the spaces within are filled with scrolls. Both of these are delicately worked, and probably date from the latter part of the twelfth century.

A few years since a font bowl of lead was dug up at Wychling, Kent. At intervals around its circumference are most chaste and delicate scrolls flowing from an upright stem. It is now encased in a frame of wood to support the fragile metal, but so well arranged that no feature of the original work is lost to view.

The Church of All Saints, Woolstone, Berkshire, contains a curious font bowl, unlike any other. The ornament on it is supposed to represent a wooden church; two perpendicular bars depict the upright beams of the walls; four thwarts, for strength, slant in opposite directions; a row of twelve pointed windows above a narrow fillet portrays the clerestory; thirteen

windows below light the nave, and one arch for the doorway rests on the ground-line.

At St. Peter, Parham, Sussex, four upright inscribed bands divide the bowl into four equal parts; in the middle of each of the latter is the same band in a horizontal position. On each of these eight bands is inscribed in Lombardic characters:

✠ Ih'c NAZAR'

In each of the eight compartments, thus formed, is a shield charged with the arms of Andrew Peverell, Knight of the Shire in 1351—gyronny argent and gules within a bordure sable bezantée.

On the bowl at Tangley, Hampshire, two Tudor roses, two crowned thistles, each divided by a sceptre, and a group of three fleurs-de-lis record its manufacture after the union of Scotland with Great Britain in 1603.

St. Mary, Down Hatherley, has a font of debased design. Around the bottom edge of the bowl is an ornament something like a cresting of fleurs-de-lis. Branches of foliage, Tudor double roses within feeble borders, lozenges, and flamboyant stars which may be intended for the sun in splendour, a badge of Edward VI., are scattered round the bowl.

At Holy Trinity Church, Penn, Buckinghamshire, the font, supposed to be of stone, was recently found to be of lead, thickly coated with wash. It is a circular bowl, quite plain, with regard to ornament, but, amid the multitude of scratches which cover it, certain initials and the date 1625 have been deciphered.

In the Church of Sts. Peter and Paul, Eythorne, Kent, the bowl is divided into eleven panels; seven of them contain the figure of a man, nude, and holding a torch; each of the other four contains one figure of the date 1628.

At St. John Evangelist, Slimbridge, Gloucestershire, the bowl is moulded at the top and bottom edges, the space between being divided into four by upright maces, each part containing cherubs or rosettes. It bears the initials I. T., W. S. and the date 1664.

Aston Ingham Church, Herefordshire, holds the latest dated leaden font. It is decorated with acanthus leaves and foliated scrolls, cherubs, and rosettes, and the date 1689. The initials W. M., W. R. are possibly those of the churchwardens who had the font made.

One of the earlier leaden fonts, the most elaborate in the scheme of decoration, with less repetition of design around the bowl than is the case in most of the others, and alone among lead fonts in representing the Signs of the Zodiac with the rural pursuits of the various seasons, is in the church of St. Augustine, Brookland, Kent. The Signs have been referred to on p. 256; the font on which they are depicted now claims attention.

On a rude and irregular daïs of three steps is a cylindrical base of stones, roughly plastered, supporting the leaden bowl, which has a diameter of 2 feet 1 inch, and a depth of 1 foot 4 inches.

The circumference is divided into twenty compartments of two storeys, separated by perpendicular shafts, with simple capitals and bases, every fourth shaft resting on a small arch. The lower arcade is occupied by figures emblematical of the months, and above each of them is the corresponding Sign of the Zodiac. Upon the arches over the figures are inscribed in Lombardic letters the names of the subjects beneath.

Eight of the compartments are repetitions of the designs from March to October.

Above these figures two cable mouldings between two lines of half-lozenges surround the bowl, broken by four scenes of the Resurrection, emphasising that doctrine as set forth in baptism. Against one of these scenes is a lip in the edge of the bowl, for which no purpose is known.

We will commence the review of these subjects at the month of March, the beginning of spring, and the first month of the year according to the Julian calendar, which was the computation used when the font was made, and is now understood as 'Old Style.'

March is represented by a figure engaged in pruning a tree with a billhook. He has a hood drawn over the head, indicating the inclement season, or the 'Stormy Month,' as

the Saxons called it. Above is the Zodiacal Sign of a ram, but inscribed over it is the title *Capricorn(us)*, a mistake for *Aries*, which is the correct sign for the month.

April: A long-draped figure, holding in each hand a bud, or branch, for grafting. Sign, *Taurus*, the bull.

May: A mounted figure with a hawk on wrist, representing sport; this being called 'Pleasure Month' by Alcuin. Sign, *Gemini*, the twins.

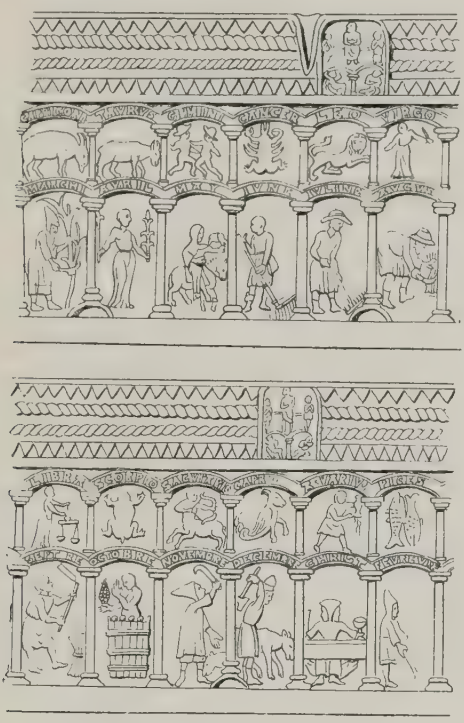


Fig. 114.—*Details of Leaden Font, Brookland.*

June: A man mowing, his whetstone being thrust through a strap round his right leg, a custom which is common at the present time. Sign, *Cancer*, a crab.

July: Haymaking, the 'Hay Month' in the Saxon calendar. The head of the labourer is shielded from the rays of the sun by a broad-brimmed hat. Sign, *Leo*, a lion.

August: Reaping; the figure in a smock uses a sickle of

the same form as was common until the introduction of machine reaping. Sign, *Virgo*, the virgin.

September: Threshing with a flail. Sign, *Libra*, a female figure holding a balance.

October: A wine-press; the figure treading grapes in a vat holds a bunch of that fruit in his right hand. It was called 'Wine Month' by the Saxons, and the vintage was anciently a great industry in England, the vine being cultivated for wine-making, for which the monastery of Malmesbury had a great repute. Sign, *Scorpio*, a scorpion (which here more nearly resembles a frog!).

November: A swineherd, clothed as befits inclement weather, beats down the acorns for the swine. Sign, *Sagittarius*, a centaur with bow and arrows.

December: The slaughter of animals for food. Martinmas Day, November 11th, was the season for killing animals, salting and smoking the meat for consumption during winter, a stock which was to last until the Monday before Ash Wednesday, called 'Collop Monday,' when the last of the collops, or slices of dried meat, was eaten before the great fast of Lent. Sign, *Capricornus*, a goat. This sign is here in its proper place, but the animal is altogether a fanciful beast.

January: This month was called 'Christ Month' by the Christian Saxons, because of His manifestation; but the figure here, double-faced and hooded, represents Janus, with a goblet in one hand, and the augural staff in the other. Two dogs, looking in opposite directions, lie at his feet. Sign, *Aquarius*, a man pouring water from a vessel he holds upside down.

February: A warmly clad figure, guiding the plough, the share of which is obliterated. Sign, *Pisces*, fish.

EVOLUTION OF THE FONT

In following the evolution of the structure of the font, no catena of actual dates is attempted, the authorities for that purpose being insufficient; neither is it advisable hastily to assume the date of a font altogether from the style and design, especially where, as in some remote districts, there was no opportunity of knowing the latest development of art until long after its adoption in urban centres.

The form was governed by no set principle beyond the requisite size of the bowl and the presence of a drain, but varied according to the ability, art, and fancy of the craftsman, influenced by the generally increasing refinement which gradually spread over the land—in some directions far more quickly than others.

In some provinces, development on lines of progressive beauty and architectural science may have been rapid; but in other districts, unaffected by artistic centres, some one design would be perpetuated; others were late copies of earlier forms, originality being fettered by lack of local ability; and others followed the course of architectural design and detail. But as the strength of the structure did not depend on form—as, for instance, the pointed arch, counter-thrust, or buttress—the necessity for the best architectural principle was not present, and when those features in the buildings of the age were applied to the font, they were purely decorative.

Should a local mason now be left to work out an original design, it would most probably assume the appearance of an early work.

SAXON FONTS

So far as we know, the plain tub shape was the earliest form of raised font in Great Britain. Possibly many of the fonts in Saxon times were wooden tubs. There are many pictorial instances of such vessels being used for baptisms. Tubs are seen ranged in rows for the baptism of the Saxons conquered by Charlemagne (fifteenth-century MS. 9,066, Burgundian Library, Brussels). On the fifteenth-century tapestry at Tournai two hooped tubs are placed near a raised font;

Fig. 115.—*Baptism of Saxons.*
(MS., Burgundian Library, Brussels.)

the font contains the father, and his family is in the tubs. A barrel bound with withes is represented as a font in a sculpture at Pont à Mousson, France. Many other representations of hooped tubs appear as a lively tradition of an early form of font; but if they were largely used, they would long since have decayed or otherwise perished. This form would naturally be followed, on general lines, in the earliest stone fonts.

Certain Romano-British stones used as fonts, and pre-

Conquest carving on various fonts, do not identify them as of either of those periods. In the first case, dressed stones, parts of columns or their bases, hollowed out and utilised as fonts, are occasionally found in churches in the vicinity of a Roman station or town, and were probably obtained from their ruins. These are seen at Hexham, Northumberland, near the Roman Corstopitum; Kenchester, Hereford, near Magna; Over Denton, Cumberland, and Wroxeter, near

Fig. 116.—*Melbury Bubb.*

Uriconium. Roman altars have been adapted for use as baptismal fonts at Chollerton, Northumberland, near the station Cilurnum, on the line of the Wall; and Haydon, Northumberland, in the remnant of the ancient church, near Borcovicus. Other instances have been reported, but with insufficient evidence.

In the second case, there are fonts with pre-Norman sculpture, which cannot, however, come within the category

of Saxon fonts. They are chiefly portions of early high crosses, or pyramids, as William of Malmesbury names them, in which the bowls have been scooped out and adapted as fonts. Among them may be numbered the fonts at Melbury Bubb, Dorsetshire (see p. 287), and Wilne, Derbyshire; in both examples a length of a Saxon cylindrical tapering shaft is inverted, and the wider diameter hollowed out. Fragments of square shafts of utterly different designs were utilised for both the pedestal and the bowl at Dolton, Devonshire. The former is ornamented with lacertine scrolls, and the latter, made from a smaller shaft, is decorated with zoomorphic forms. A piece of a shaft, with figures in bold relief, is the pedestal to a seventeenth-century bowl at Rothbury, and the base of a high cross serves as a font at Penmon, Anglesea.

Such adaptations find no place among the early fonts. They may have been fashioned for the purpose at any time subsequent to the Norman Conquest, and we have to look for fonts which were modelled for the sacramental rite before that change of dynasty.

Probably more Saxon fonts are extant than is generally supposed. From the numerous canons promulgated by Saxon prelates, adequate provision for the administration of baptism was assured, and yet so few can, with certainty, be ascribed to that period.

Possibly this paucity may be traced to the Norman policy of destroying Saxon institutions and monuments because they were Saxon. However worthy, however substantial, they were replaced by things that were Norman. It may be pleaded that it was for greater art and more refined civilisation; but it had a deeper object, in supplanting the old order by a new, in the destruction of those things beloved by the conquered, and, in this great disciplinary act, the font, which would knit the Saxons in a spiritual clanship, may have been involved.

Among those fonts which are undoubtedly examples of an early time there is frequently nothing definite to assure their age, yet, with a certain confidence, a number of them may be enumerated.

In Walberton Church, Sussex, there is a plain round bowl, irregular, and of great thickness; and at Old Radnor is a plain, heavy, cylindrical tub on four rude squat legs, fashioned from a monolith.

Fig. 117.—Walberton.

Another heavy tub-bowl at Potterne, Wiltshire, has a projecting rim, on which is inscribed in Latin uncials with a portion of Psalm xlii., from that version of the Vulgate used in the Saxon Baptismal Office:

+ SICUT CERVUS DESIDERAT AD FONTES AQUARUM ITA DESIDERAT ANIMA MEA AD TE DS. AMEN.

It was found buried beneath the font now in use in 1872, and is peculiar in that the bottom is a separate stone, fixed to the sides with lead.

The font at Beckley, Oxfordshire, is a plain cylinder, with a rim at the top and a chamfered plinth. The book-rest is a later addition, and the step is modern.

Fig. 118.—Beckley.

Tangmere Church, Sussex, has a tub-shaped font, narrowing towards the base, with a bold moulding above and below, the sides indicating the staves of a barrel, similar to the wooden font at Evenechtyd, Denbighshire (Fig. 79); and early examples of the tub are at St. Martin's, Canterbury, and Bucknell, Shropshire; Chesterblade, Somersetshire; Boarhunt, Hampshire; Wolfhamcote, Warwickshire; and Avington, Berkshire. The last has figures of ecclesiastics in relief beneath an arcade, in which is seen the influence of the Winchester School of Art, whence the beautifully illuminated Benedictional of St. Ethelwold was produced. Stoneleigh also contains the same characteristics, though not so pronounced.

The tub-shaped font is not confined to an early period, but is found throughout the Middle Ages with sculptured decoration of various degrees of art.

At Poltimore, Devonshire, the plain tub is encircled in the middle by a double roll moulding, which becomes a rough cable moulding in the font at Morwenstow, Cornwall, by

Fig. 119.—*Tangmere.*

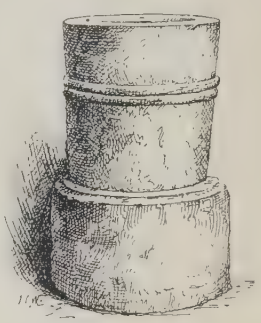


Fig. 120.—*Poltimore.*

which the trunk of the font is contracted, giving it the first indication of a waist, a feature which, as will be seen, increases in intensity, and is the means of developing an altogether different form. At Little Billing, Northamptonshire,

Fig. 121.—*Morwenstow.*

Fig. 122.—*Little Billing.*

this cincture is a triple roll, contracting the tub beneath the internal basin, until it assumes a form somewhat like a Saxon gouty baluster-shaft. This stands on a chamfered plinth. About the bulging bowl is a Latin inscription in characters common to the period between the seventh and eleventh centuries. It is to the effect that 'Wigbert, artificer and

mason, made this. Whoever cometh to immerse his body without doubt is the gainer.'

The encircling band is gradually tightened, as in the fonts at Bere Regis and Dunkeswell, until the waist is quite small, and the heavy moulding, most often of the cable pattern, forms an intermediate knop between the bowl and the pedestal. The font thus attains a similar shape to the coeval chalice.

English altar-vessels of ancient times were confiscated too thoroughly to leave a single example; but a parallel may be seen in the eighth-century chalice of Kremsmünster, in an eleventh-century miniature in the Burgundian Library, at Brussels, and a tenth-century English example in the Benedictional of St. Ethelwold.

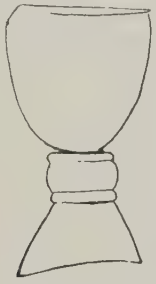


Fig. 123.—*Chalice* (*Tenth Century*).

Comparing the font at Chaddesley Corbett with the diagram of the chalice from the Benedictional, it will be seen that one is the exact counterpart of the other; and similar examples are found in the fonts at Eardisley and South Milton.

Greater concavity in the lower part of the fonts at Aylesbury and Great Kimble find parallels in the Romanesque chalices of Ardagh (eighth century), Chichester (eleventh century), Witten, near Innspruck, and the chalice of St. Remigius of the twelfth century.

In other cases, that portion below the cincture assumes a narrower and more perpendicular form, inaugurating a type of pedestal which was retained through succeeding ages; this is seen in the Saxon fonts of Patrishow, Holdgate, and

Deerhurst, whilst the base of the latter, and the whole portion beneath the bowl at Botley, are undercut with an axe, the former slightly, the latter violently, suggesting a drastic reduction of some feature to allow the priest and godparents to approach more closely to the bowl of the font, as the sponsors then took a more active part than now in holding the child.

The font at Deerhurst, Gloucestershire, is accounted the oldest in the country by certain antiquaries, although it is one of the most artistically ornate of any age. The design

Fig. 124.—Chaddesley Corbett.

of the decoration of diverging spirals is intensely Irish, and is similar to that found in the lower panel of a door jamb at Bradford-on-Avon. These two examples stand alone among sculptured stones in England, and, as Dr. Browne points out, they are both within the neighbourhood of Malmesbury Abbey, which was founded by an Irishman. The pattern of diverging spirals is on both pedestal and bowl; on the latter it lies between two bands of scroll-work of almost classic form, indicating a possible influence of the Italian origin of the mission of St. Birinus to Wessex. Probably the font is

coeval with the church, the age of which is known from its dedication stone as A.D. 1053.

Fig. 125.—*Deerhurst.*

Fig. 126.—*Rim of Font, Patrishow.*

Patrishow, Patreshow, or Patricio, the territory of St. Ishow in Brecknockshire, has a church containing a cylin-

drical font, undercut into a roll moulding, and a pedestal formed out of one block of stone. Upon the upper rim is an incised line with two groups of foliated ornaments, and an inscription in Anglo-Saxon characters, chiefly minuscules:

MENHIR ME FECIT Ī TĒMPORE GENILLIN.

Menhir made me in the time of Genillin.

The church was dedicated by Bishop Herwald of Llandaff, about the year 1060; and Professor Westwood identifies Genillin with Genyllin Voel, Prince of Powis, in the middle of the eleventh century.

Another early example, at Bingley, Yorkshire, has a shallow square bowl with roughly-cut interlacings, and on one side are three lines of runes, now so greatly worn as to

Fig. 127.—*Bingley.*

be undecipherable. Professor Stephens ('Handbook of Old Northern Runic Monuments,' p. 137) attributes it to the eighth century, and translates the runes thus:

Eadbriet, King, orderea to hew this dip-stone for us. Pray you for his soul.

Eadbert was King of Northumbria for twenty-one years (737-758), when he resigned the crown and received the tonsure. His reign is well spoken of by the early chroniclers, and one who preferred the monastic life to the dignity of the throne would doubtless do his utmost for his subjects' spiritual welfare; and the term 'dip-stone' is eloquent of the purpose for which he had the stone wrought.

When the restoration of the chapel in Ely Place, London, was in progress, an ancient hollowed vessel was found; it was supposed to be a Saxon font, and now does duty as a holy-water stoup. In form it is like the ancient mortars

used in household economy—round, with raised vertical ribs: a common article in mediæval times, and of which an innumerable quantity have been found.

Over-zealous would-be antiquaries concluded that these mortars were fonts of the Saxon Church, and, with all due honour to their reverence, hastened their removal to the sacred precincts of a church. Quite a number were found in the parish of St. Ensdock, Cornwall, where they now border the path in the churchyard.

Very few fonts sculptured with figures can, with certainty, be accredited to the Saxons: those at Avington and Stoneleigh have already been compared with the illuminations executed at Hyde Abbey, Winchester; and it is nothing but the rudeness of the work on the fonts of Berrington, Oxhill, Ilam, South Milton, and others that sometimes caused them to be attributed to a pre-Norman period. A definite foundation exists for the theory that such fonts as those at Avebury, Wiltshire, and Curdworth, Warwickshire, may be of this period. The former is tub-shaped; around it is an interlaced arcade, the shafts with plain bases and cushion capitals, and the arches of a double fillet, and above this, amid foliated branches, are figures and birds of decided Saxon treatment. That at St. Nicholas, Curdworth, among other subjects, has representations of ecclesiastics, and a figure with enormously exaggerated hands bound with cords. The figures are treated in the same manner as many of the early Irish sculptures, and the bound hands are supposed to represent St. Peter's chains. The original dedication of the church was to St. Peter ad Vincula, a festival observed from the fifth century, which was probably made popular in England when Pope Vitalian sent filings from the chains of St. Peter to Oswy, King of Northumbria, in the seventh century.

NORMAN FONTS

Fonts of the Norman Period largely adhered to the tub shape, with more or less ornate decoration. Among those with geometric or floriated sculpture may be noticed that at Lewknor, Oxfordshire, which is covered with beaded and

filleted circles, each containing a boss; it has a rich effect, and exhibits a far greater degree of skill than is seen in the intertwined circles on the font of St. Martin's, Canterbury. Beneath a plain rim the body of the font at Lilstock, Somersetshire, is slightly coned to a roll moulding; above the roll a zig-zag line is incised, and below it the font is covered by slanting bars which die away in the chamfer of the plinth at the base. At St. Mary Steps, Exeter, the tub is girt around the middle with a plaited moulding; above is a small and simple arcade, a shell-pattern, and a row of hollowed triangles containing pellets, three courses in all, whilst below the cincture it is plain.

Examples of arcaded tubs are at Alphington, Devonshire, and Porchester, Hampshire; in both cases the arches are surmounted by foliated scrolls, preserving Celtic traditions (see p. 258). At Bessingby, Yorkshire, the shafts and arches are covered with chevrons, and the arcade panels are covered by concentric lozenges. The old font in the church of Sherburn, Yorkshire, now being all but rebuilt, is of weak local workmanship; the upper rim is a cable moulding, and in the very shallow arcade are sprays of attempted foliage. At Silk Willoughby, Lincolnshire, an arcade surrounds three parts of the tub, while the remaining portion has three large rosettes.

At Darenth, Kent, and Kirkburn, Yorkshire, are similar fonts, with figures of different execution. They are rudely worked, the former beneath a wide arcade, and the latter in two courses divided by a loosely plaited cable cincturing the middle. At Orleton, Herefordshire; Southrop, Gloucestershire; and Stanton Fitzwarren, Wiltshire, full-length figures occupy the niches of the arcades. The first is the roughest and worst proportioned of the trio, the second is the most deeply cut and effective, and the third, although not so bold, is more chastely manipulated than the others.

Another of this class, in St. Nicholas, Brighton, exhibits a high degree of art. A space above the plinth is left plain, but over this is beautifully sculptured the Last Supper, and the legends of St. Nicholas, surmounted by a projecting rim of deeply-cut lozenges.

The chalice fonts of Norman workmanship exhibit profuse decoration. At Lanreath, Cornwall, the plaited cincture is extended at the points of a zig-zag movement; the bowl is surrounded by an early form of scallop, and the base with triple chevrons. At Aylesbury, Buckinghamshire, the middle band is a dual roll covered with chevrons; the bowl is fluted with classic-like ogee leaves of great regularity, and above them a broad band of bonded scrolls; the base is wide-spreading, of double scallops to a side, very like an inverted capital; the face of each scallop contains foliage, and a conventional leaf lies in the angle of each division. Other fonts at Great Kimble, Buckinghamshire, and Eydon, Northamptonshire, are of the same character, and—if not by the hand of the same craftsman—appear to have influenced the design of each other, for independent conceptions of art with so great a likeness seem almost impossible.

Other chalice-shaped fonts are at Holt, Worcestershire; Stottesdon, Shropshire; Walborough, Devonshire; Bledlow, Little Mussenden, and Weston Turville, Buckinghamshire.

The same idea is preserved at Ubley, Somersetshire, where a cushion capital, with the addition of keeled blocks of stone at the angles, forming a sort of hanging substitute for volutes, is set upon a moulded base, the upper mouldings of the latter forming an unobtrusive knop.

The omission of the contracting girdle in the font of Castle Frome, and the addition of a moulding as a base to the similar font at Shobdon, together with the Botley font, where the lower part is hewn to the core, were at unity in developing the support into an intentional pedestal for the support of the bowl. This is known as the *mounted font*, examples of which are too numerous to specify. Included in the decorative treatment of the mounted fonts of this time may be instanced the roof-shingle ornament which covers the bowls at Kenvig, Lantwit Major, and St. Donatt's, Glamorganshire, and Harpole, Northamptonshire. In the latter case they are semicircular, and are sometimes likened to fish-scales.

The Norman capital as a bowl at Ubley is by no means singular, but it was frequently a whim of the sculptor to insert

face in place of the volute, as at Bratton, Devonshire; Launceston, Laneast, Warbstow, Jacobstow, and Alternon, in the near neighbourhood of each other in Cornwall.

A Norman type of square tub, or an unmounted rectangular font, is seen at Hendon, Middlesex, where the sides are covered by an interesting arcade upon a foliated moulding; at Lenton, Nottinghamshire, is an elaborately sculptured example, with the peculiarity of a quatrefoiled interior to the bowl; and at Reighton, Yorkshire, where each angle has a shallow-cut attached pier, between which the sides are covered by a diaper of various patterns, of a character similar to that now known as chip-carving. The last is a prototype of the four shafts, attached or detached, around a

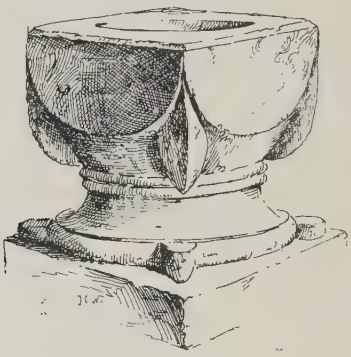


Fig. 128.—*Ubley.*

central pedestal. This is seen in a transitional degree at Drayton, Norfolk, where the shafts are rather more prominent because the plain panels of the sides are more deeply sunk. The central and angle shafts are contracted, and the square bowl mounted upon them, as at Shilton, Oxfordshire, and Loftrees, Norfolk (Fig. 132).

One pre-Norman font with a shallow square or tabular bowl, attributed to King Eadbert, has been noticed (p. 294). A similarly formed bowl is now found mounted on a pedestal and four angle shafts, as at Ashby, Suffolk. These features predominate in the Tournai group of fonts, and introduce this remarkable series to our notice.

Seven fonts of different character from any other, yet akin

one to the other, are found at Winchester Cathedral, East Meon, St. Michael's, Southampton, and St. Mary, Bourne, all in Hampshire; in Lincoln Minster and Thornton Curtis, Lincolnshire, and at St. Peter's, Ipswich; while another in Romsey Abbey Church was recently destroyed.

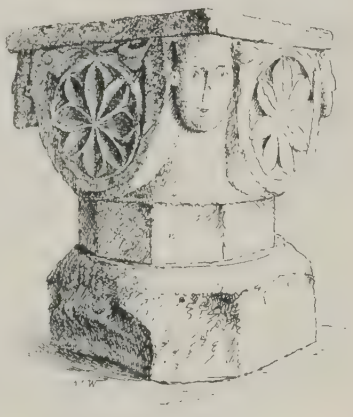


Fig. 129.—*Bratton.*

All of these fonts are of the latter part of the twelfth century, and are made from a bluish-black marble. Recent inquirers, among whom Dean Kitchin stands pre-eminent, have traced the origin of these fonts to the neighbourhood of Tournai, in Belgium, where quarries of this particular marble are on the banks of the Scheldt, in Hainault. The material and workmanship correspond with numerous examples in Belgium, France, and Germany.

The similarity of treatment and the execution of the sculptures on the bowls leave no doubt that they were worked in the neighbourhood of the quarry, and were imported—a conclusion which receives additional support when it is remembered that the natural features of the localities, both where they were conjecturally worked and their various destinations, were all accessible to waterways, thus providing the most easy mode of transit in those days for such cumbrous masses of stone.

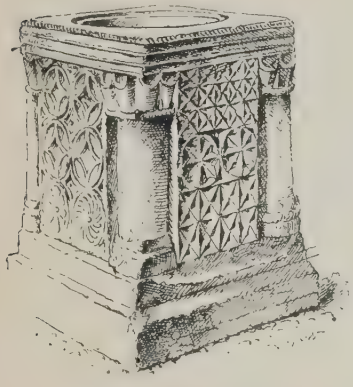


Fig. 130.—*Reighton.*

The bowls are externally rectangular, with circular basins. The stone of each bowl is fashioned with capitals, ornamented by leaves, at each

of the four angles, provided for mounting on four shafts around the central pedestal.

Five of the English fonts retain their original supports, and of these two are not complete. At East Meon the base and shafts are of a different stone, and were probably English mountings to the imported bowl.

At Winchester Cathedral the bowl is mounted on a pedestal with hollow horizontal flutes, and the angle shafts have spiral flutings. The sculpture of the bowl, dealt with on p. 252, contains the legend of St. Nicholas, made popular during the twelfth century by the poems of Wace and the 'Mystery

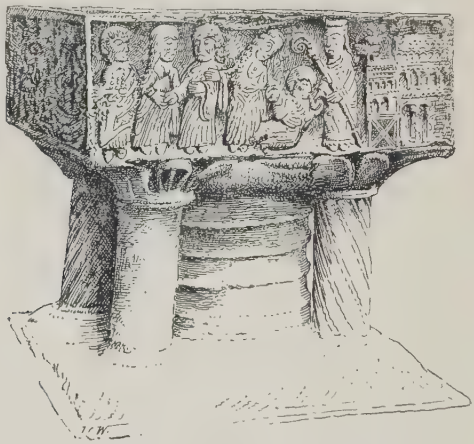


Fig. 131.—*Winchester Cathedral.*

Play' of the monk Hilary. The corners of the top, around the basin, have doves drinking from vessels, in low-relief.

The font at East Meon is mounted on a plain cylindrical pedestal, with plain shafts and a moulded base. The creation of Adam and Eve and their expulsion from the Garden form the principal subjects on the bowl. Two of the top corners have doves drinking; the other two contain foliage.

In St. Michael's, Southampton, the pedestal has convex flutes. The angle shafts of Purbeck marble are of later date, with angle ornaments at the base. Evangelistic emblems and various monsters adorn the sides, and the top corners have foliated designs, badly defaced.

At St. Mary, Bourne, the tabular bowl alone remains of the original font, and this is sculptured with vines and grapes, with doves drinking, with arcading, and a fleur-de-lis. In the top corners the doves drinking of 'the Waters of Life' are repeated. It is mounted on a plain cylindrical pedestal.

The font at Lincoln Cathedral, mounted on a cinctured pedestal, has the bases of the angle shafts to match the capitals of spreading leaves. The sides of the bowl are sculptured with griffins and other mythical monsters, and the top corners have floral designs.

At Thornton Curtis, Lincolnshire, the font is of smaller size and of lighter coloured marble than the others. It is sculptured with winged and other beasts, with foliated corners on the top, and is mounted on plain pedestal and shafts.

The bowl of the font at St. Peter's, Ipswich, is of lighter coloured marble than the others, and is covered around the sides with mythical animals, separated one from the other by a pier. The corners of the top are foliated. This is mounted on a pedestal of other stone and of altogether different workmanship of late fifteenth-century date.

From the above it will be noticed how certain decorative designs are common to one another—the same symbolism is perceived; and in the scene of St. Nicholas' miracle at Winchester, and the expulsion from the Garden of Eden at East Meon, the Church of Myra, and the abode in Paradise, closely resemble each other. Both are represented by a stately church of Romanesque build, and we suggest that the Cathedral of Tournai inspired both designs, and formed a model from which the craftsmen worked.

We must, then, conclude that a master-mason in Belgium set up as a church furnisher, and that he had a factory whence he supplied a certain style of font. In the same way, it would seem, the leaden fonts of Gloucestershire were made, and the princely prelates of Winchester encouraged the importation of these early fonts—at least, for those churches in Hampshire of which the diocesan was patron.

The corner shafts, detached from the central pedestal as arranged in the Tournai fonts, developed with the increased cunning of the craftsman's skill. The Norman Period has left us numerous examples, and succeeding ages continued to produce them. Examples remain all over the country. Among others, those at Hunstanton, Norfolk; Walton, Lancashire; Kilpeck, Herefordshire; and Battle, Sussex, are of the same character. At Preston, Suffolk, the tabular gives place to a square bowl, and the central pedestal is octagonal; at Toftrees, Norfolk, the pedestal is refined to a shaft, with

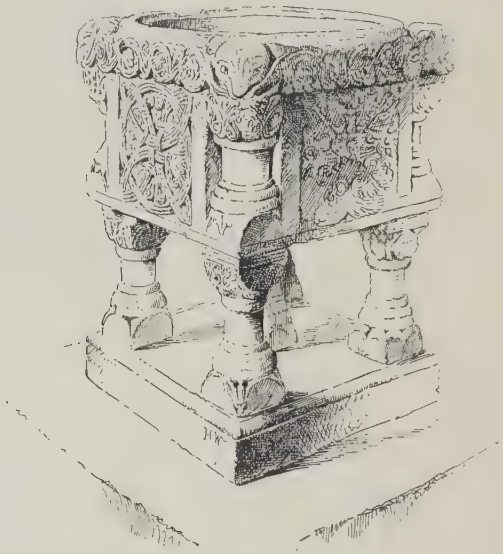


Fig. 132.—*Toftrees.*

capital and base of the same proportions as the angle shafts; at Burnham Norton, Norfolk, the pedestal is dispensed with, and the corner shafts only support the bowl; while at South Wootton eight shafts, in close contiguity one to another, rise from the base to the outer edge of the bowl, giving to each of the four sides a view of three piers.

But when the attempt was made to support an externally rounded or cup-shaped bowl, we see some clumsy results. The font on a cylindrical pedestal at Buckfastleigh, Devonshire, was evidently thought to be unsafe, and an effort to

give it additional support was made by cutting into the lower part of the bowl and inserting parts of the capitals of shafts, which spread as they descended to the pavement outside the square base of the font. The same idea of inclined supports is found at Tintagel, Cornwall, although, with a wider bowl and free from the pedestal, there was not the same necessity for the inclination, which evidently had its inception from the common three- or four-legged stool in domestic use. This font, in the heart of the land of Arthurian romance, has a squat circular bowl, with heads and other archaic sculpture which represent but a portion of some unknown original design. This rests upon a circular pedestal of three stages, surrounded by four octagonal shafts on very irregular bases.

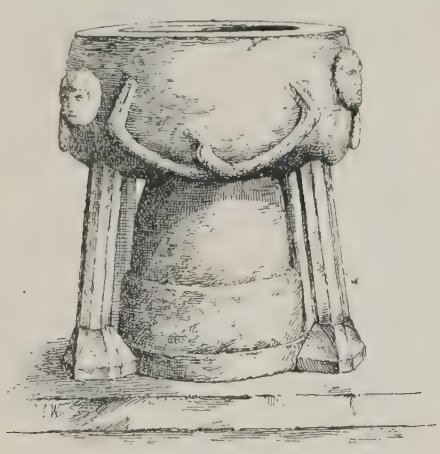


Fig. 133.—*Tintagel.*

The cup-bowl fonts of Bodmin, South Hill (near Launceston), Roche, and St. Culey are representatives of a Cornish type of late Norman workmanship, in which the four angle shafts rise outside the bowl. In this way they have not the appearance of literally supporting the bowl, which is left to the central pedestal, but of keeping it in position.

We have already described the decorative features of Bodmin font (pp. 261, 268), the most beautifully sculptured example of this type; but that at Roche, whilst lacking the voluptuous wealth of carving, is exquisitely chaste, with a severity of ornament which is almost classical.

THIRTEENTH-CENTURY FONTS

All the principles of design reviewed in the workmanship of Norman fonts are seen in the succeeding century and the contemporary period of architectural art, commonly known as Early English, but elaborated and refined in accord with increased culture.

The square tub, which, as we have seen, was frequently adopted by Norman ecclesiastics, is still made by the crafts-

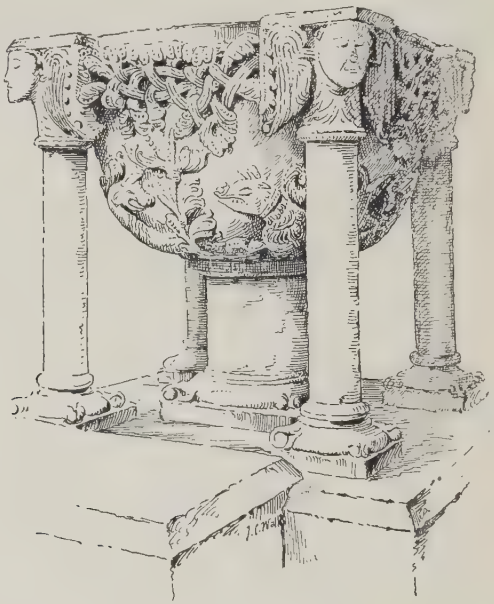


Fig. 134.—Bodmin.

men of a later age. We also find the round tub of delicate manipulation, such as the Norman font at Bessingby, with four angular shafts, now detached, around a cylindrical tub, rising from the base to the surface of the rim. This is found at Coleby, Lincolnshire, where the body is surrounded by an interlaced circular arcade, with moulded capitals and bases, and the shafts with deeply-cut base mouldings and conventional foliage springing from the bells of the capitals.

The pedestal, or mounted font, of which the development

has been traced from the Romanesque chalice form, though in many cases without the knop, attains great beauty; the proportions are more happy; the base, of circular plan, spreads out in due conformity with the diameter of the bowl, and is moulded in deep hollows and bold rolls. At Michelmersh, Hampshire, this is seen upon a square step supporting a circular bowl with a square rim, the angles of the latter supported by heads.

The font at Nassington, Northamptonshire, retains an octagonal design throughout—bowl, pedestal, base, and step;

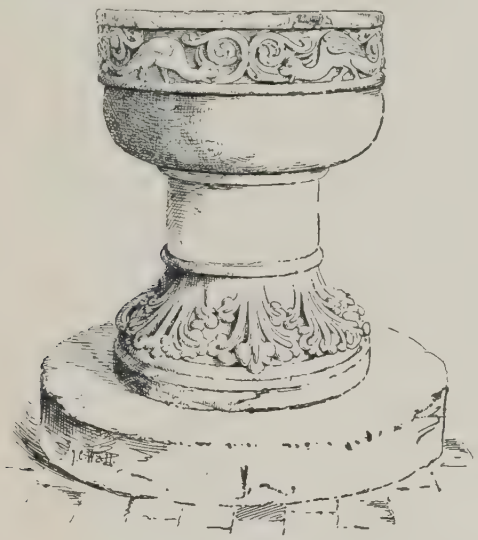


Fig. 135.—*Studham.*

but for perfect harmony and characteristic details that at Studham, Bedfordshire, cannot be surpassed. The round bowl is girt by a broad band of sculpture between the rim and a bold moulding, in which horned wyverns hold the ends of foliated scrolls in their mouths, and whose tails branch out in similar graceful arboriform curves. The bowl externally is basin-shaped, contracting where it touches the band of sculpture, and assuming an ovoid lower curve. The pedestal is of no great length before it is surrounded by another round moulding, from which deeply-cut branches of

foliage spring in a downward curve lying upon an inverted bell-formed base.

The hollowed capital design as a font bowl continues; but the heavy cushion capital with corner heads gives way to the Transitional and Early English features—a plain bell, with square and grooved abacus mounted on four shafts detached from the central pedestal, as at Bosbury, Herefordshire, and Compton, Surrey. The bowl of the latter has the angles cut away into broad-veined leaves, giving an octagon base to the bowl, the points of the leaves rising into the abacus—good in conception but crude in execution. The same idea is worked by a master-hand at South Kilworth, Leicestershire, where the bell is happily clothed with delicately veined leaves embraced by twin sprays of triple clover.

The Tournai tradition is preserved in the rectangular bowls with flat under-sides, sometimes classified as tabular fonts. They are often of Purbeck marble, with angle shafts around the pedestal; but they are more often detached than engaged, as at Aldenham, Hertfordshire, and Battle, Sussex. The bowl of the former is plain; the latter is covered by a shallow arcade. A font of this class in freestone is at Peterborough Cathedral, but late in the period. The tabular bowl has lost its rectangular character; broadly speaking, it is circular, but that, again, is divided into eight perpendicular divisions by depressions, in each of which a small conventional tree rises from foliated undergrowth; the capitals of the shafts are foliated, and the bases deeply moulded. It is a structure happily conceived and prettily worked.

Clustered engaged shafts are found supporting cup-shaped bowls. Of this type are the fonts at Ashbourne and Bradley, Derbyshire; these are noteworthy on account of their similarity. They are three miles distant one from the other, and Bradley was a chapelry of Ashbourne until the thirteenth century, when it received parochial dignity. When the separation was accomplished and Bradley was included among the 'Baptismal Churches,' it is quite easy to imagine how the hitherto dependent chapelry would make a copy—albeit, a bad one—of the font in the mother-church.

The font at Ashbourne is octagonal; the obtuse angles of

the upper rim are reversed in the lower part of the bowl, where they are incut; these indentations, scarcely perceptible at the top, increase in depth as the bowl slightly narrows towards its supports, until the panels between them become a series of convex arcs, conforming to the curves of the circular capitals of the pedestal and the shafts. The bowl is covered by the pointed trefoiled heads of an arcade, of two mouldings springing from the shaft capitals, all the spandrels containing a fleur-de-lis on a stalk.

Fig. 136.—All Saints, Leicester.

Bradley font is a copy, inferior in every respect; the bowl is left circular; the trefoils are round and of a single moulding; the fleurs-de-lis are bad; the capitals of the shaft are poor, and the latter have no bases.

Sometimes the pedestal is abolished, and the square bowl rests only on four corner shafts.

The stool-like idea of legs thrust into the cup-shaped bowl—which was actually the case at Lustleigh, and

apparently so at Tintagel—has parallels in the thirteenth century. Although the four shafts to the font of Calthorpe, Warwickshire, are an integral part of the design, the crude capitals are contained within hollows in the bowl, in a manner to suggest the craft of the joiner rather than that of a mason.

At All Saints, Leicester, the same principle is perceived, but here it is an ingenious manipulation by which the rounded bowl is made to sit upon the horizontal capitals of the shafts, by a suggested insertion of semicircular wedges. In contrast to the severity of the pedestal and shafts, the bowl presents a somewhat barbaric profusion of deeply-cut and effective sculpture, which will best be grasped by reference to the illustration. In the same way the shafts are applied to the perfectly plain basin-shaped bowl of the font at Iford, Sussex.

Fig. 137.—North Creak.

Bodmin font and its type are recalled to mind by the mode of applying the angle shafts to the square rim of the font at Shere, Surrey, where the cup-bowl descends on to a pedestal between them. The workmanship, however, is rude, in no degree approaching the beauty of the earlier works in the West of England, the bold mouldings of the bases alone redeeming its reputation and supplying a means of data.

Eaton Bray, Bedfordshire, has an example of the same character, but altogether praiseworthy. The happy nestling of the bowl between the exquisite foliage of the capitals of the short angle shafts, the mouldings of the bases, and its wholly good proportions command foremost consideration among the works of this century.

A development of shafts into an open arcade surrounding a pedestal, but wholly distinct from it, is seen at Arkesden, Essex; St. Mary, North Creak, Norfolk; Standon, Hertfordshire; and Barnack, Northamptonshire. The first is exceedingly rude; a pointed opening with a hood moulding pierces

each side of a heavy square pedestal. At North Creak a trefoiled arch pierces a heavy octagonal base supporting a peculiar bowl. It presents the appearance of a great earthenware cooking-pot, resting on a four-legged frame. In the example at Standon greater dignity is gained by a lighter arcade and the preservation of the octagonal form in the bowl. But all of these are greatly inferior to that at Barnack. Here the trefoiled and cusped arcade have continuous mould-

Fig. 138.—*Barnack.*

ings; the bases are mutilated, but the spandrels are pierced, and give an effective depth of shadow beneath the broad moulding, which attains the importance of a cornice. The octagonal bowl has a series of leaves sprouting from a flowing branch around the upper part; two flower-heads appear as though appliqué to each of the angles, and at the base of each panel is a projecting arc containing foliated forms.

FOURTEENTH-CENTURY FONTS

During the end of the thirteenth and through the fourteenth century—coeval with that architectural period often denominated Decorated—fonts more nearly converge towards one type—viz., a pedestal font of octagonal plan. Nevertheless, most of the preceding types find their followers in this age—

Fig. 139.—*Burford.*

better proportioned, and with more profuse and refined decoration.

The *tub*-font is still in evidence, and Burford, Oxfordshire, presents a beautiful and elaborately carved example. On one side is the Rood, beneath a cusped and crocketed canopy. The Tree of Crucifixion passes through the cuspings, and provides the finial to the Tabernacle. The Divine

figure is wilfully mutilated, but St. Mary and St. John are particularly noticeable in well-expressed pathetic attitudes, and this font is happy in the harmony of its Jacobean cover, which is a gracefully ogee-curved cupola.

Other examples of the same unmounted type are at Hitchin, Hertfordshire, and Tysoe, Warwickshire. The former is cylindrical, divided by buttresses into twelve panels, in each of which is a bracket supporting the figure of an Apostle beneath a projecting canopy; and the latter, octagonal, has buttressed angles dividing crocketed niches containing figures. At Poynings, Sussex, a severely plain

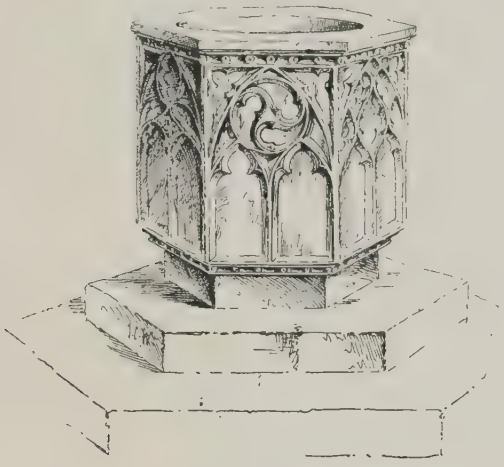


Fig. 140.—*Kiddington.*

tub-font has a trefoiled arcade—one bay to each of its eight sides.

A noteworthy decoration of the period is seen in the blind window tracery which occupies each panel, all of this character being octagonal. At Bloxham the angles are buttressed, and each side has a two-light window, with an ogee hood moulding crocketed and rising to a finial. At St. Nicholas, Kiddington, the sides are covered with curvilinear tracery; the same is found at St. Mary, Woodstock, and the ball-flower is in the hollow moulding under the rim. These three are in Oxfordshire. In St. Peter's, Northampton,

geometric traceried windows are under angular crocketed mouldings. Stamford, in the same county, has traceried heads and transoms.

This decoration of imitation window tracery is not confined to unmounted fonts, but is also frequently found on those mounted on pedestals. At Offley, Hertfordshire, the bowl has the head of a window different in design in each panel, some of them of very elaborate tracery. At Wortham, Suffolk, the heads only are represented—geometrical tracery beneath angular mouldings. At Wickham Market, in the same county, the pedestal is covered with transomed window forms, and the bowl with cinquefoiled heads; and at Lindfield, Sussex, the pedestal has tracery of three lights, while the square bowl has five lights on a side. Brailes, Warwickshire, has elaborate tracery of the period, one of the heads being an intricate flamboyant wheel; and at Patrington, Yorkshire, the sculptor, not content with bringing window forms on to the font, attempted to represent in stone the figured glass of a window, by carving angels and foliage in low-relief between the mullions.

Engaged angle shafts and a central pedestal supporting a square bowl have a representative at Newick, Sussex. Six detached shafts around a pedestal carrying an octagonal bowl are at Lowdham; while at Lostwithiel, Cornwall, progress is seen in pedestal and detached shafts being clustered, the latter giving place to buttresses at Holy Trinity, Hull.

Pedestal fonts of this time usually have narrower bases, generally octagon, and often plain, with good mouldings in the base; but when decorated, they frequently have slender buttresses at the angles.

Sometimes heads project from the eight angles of the pedestal and appear to support the bowl. This is exemplified at Lapworth, Warwickshire.

Occasionally a mounted font is seen, but with no pedestal, only slightly raised from its step by mouldings, as at Patrington; or on heads immediately above the chamfer of the base, as at Wootton Wawen, Warwickshire; but these are generally of inferior workmanship, and those at Pyle, Somersetshire, and Llantrisant, Glamorganshire, are comparatively

rude. The latter, of fine-grained sandstone, has the bowl externally octagonal, each panel containing a rondel of star pattern, deeply cut, similar to chip-carving, and quite like the carvings on many an old church chest of this and an earlier period. Above and below the rondels the bowl is surrounded by a quirk; there is no rim, but in its place is a hollow mould containing ball bosses. The base is square, and at each corner is a large stop-chamfer, marking the transition from a square to an octagon. The tops of the stop-chamfers have interpenetrations with the splayed underside of the bowl.

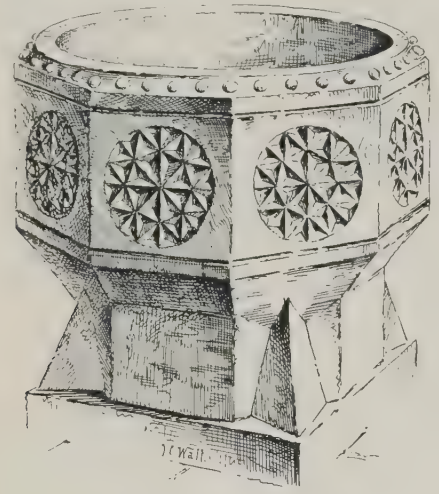


Fig. 141.—*Llantrisant.*

FIFTEENTH-CENTURY FONTS

Judging from extant material, a vast number of fonts were erected during the Norman Period. Through the thirteenth and fourteenth centuries comparatively few were made; but when the Third Pointed, Perpendicular, or Rectilinear style of architecture had become established, we find that a very large number were constructed. This was probably a pure question of art, when the Norman font, possibly rude and massive in design, was thought to be incongruous amid the lofty arcades of delicately moulded piers; and with the wide

expanse of windows admitting a flood of light of greater intensity than in any preceding age, the heaviness of the earlier work—unnoticed in the dim light of small and highly-placed windows—would now be exposed to view and to criticism. Whatever the cause, the remaining examples of

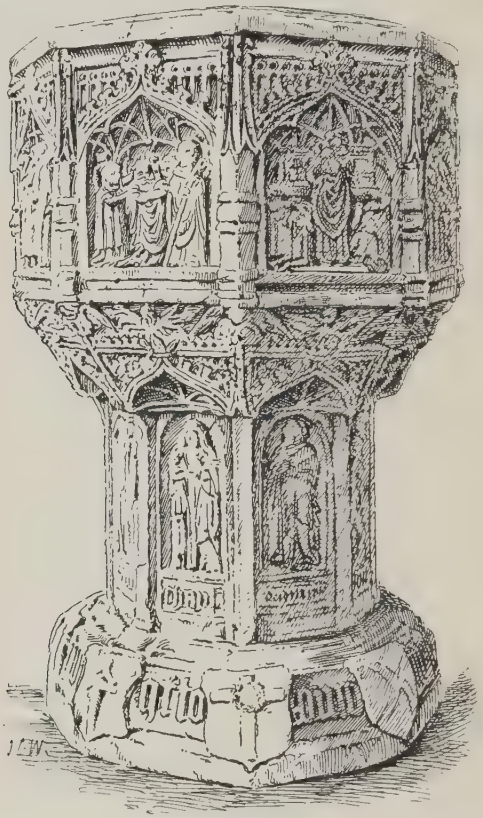


Fig. 142.—*Walsoken.*

fonts of this age far outnumber those of any period since the Norman.

Octagonal fonts were the rule, and the pedestal was general. The useful tub-font is, however, still found at Bradfield, Suffolk; Lindfield, Sussex; Penshurst, Kent; Pitminster, Somersetshire; and St. Martin's, Oxford (otherwise known as Carfax Church), now destroyed except the tower.

Pedestals of octagon form are sometimes found quite plain, but more often are panelled, as at Westhall, Suffolk; the projecting bowl being supported by demi-angels, heads, and foliage. The first is seen at East Dereham (p. 320); the second at Snape and Walsoken (p. 314); the third at Walsoken and Little Walsingham (p. 321).

When figures are in the pedestal they are sometimes placed against the sides, or angles, or in both positions, as at Snape, but a higher art is seen in those fonts when a sunken niche is in each panel for the enshrining of the figure, as at East Dereham, and elsewhere. Sometimes the canopy over the saint is carried into the overhanging bowl, as at Walsoken, or the whole projection of the base forms a series of ribbed vaulted canopies, as at Badingham, Suffolk, where it overshadows demi-figures beneath their own usual canopies; or at Cromer and Yoxham, Norfolk, where richly-cusped, cinquefoiled canopies have their crocketed hood mouldings rising on the panels of the bowls to finials immediately beneath the rims. In these two last examples is seen the work of one artificer; bowl, pedestal, mouldings, and base present the same features in each, and their close proximity accounts for such close resemblance.

The subjects on many panels of font bowls have been dealt with in the chapter on decorative features (pp. 259-269), but one scheme of intuitive ornament peculiar to this time, with some little extension, is the noteworthy feature of sculptured representations of the Seven Sacraments. These occupy seven of the eight panels, the other being filled with an appropriate subject. It is suggested that this decorative scheme was influenced by the painting of the Seven Sacraments by Roger van der Weyden, made familiar to the English of the east coast by the commercial intercourse of the two peoples and the immigration of Flemings to East Anglia.

'Seven-Sacrament Fonts' to the number of thirty are known in England, nearly all of which are in East Anglia, the exceptions being one at Farningham, Kent, and another at Nettlecombe, Somersetshire. They are found in the churches of the following towns:

Badingham, St. John the Baptist, Suffolk.
Binham, Holy Cross, Norfolk.
Blythburgh, Holy Trinity, Suffolk.
Brooke, St. Peter, Norfolk.
Burgh-next-to-Aylesham, St. Mary, Norfolk.
Cley, St. John, Norfolk.
Cratfield, St. Mary, Suffolk.
Denston, St. Nicholas, Suffolk.
East Dereham, St. Nicholas, Norfolk.
Farningham, Sts. Peter and Paul, Kent.
Gorleston, St. Andrew, Suffolk.
Great Glenham, All Saints, Suffolk.
Great Witchingham, St. Mary, Norfolk.
Gresham, All Saints, Norfolk.
Laxfield, All Saints, Suffolk.
Little Walsingham, St. Mary, Norfolk.
Loddon, Holy Trinity, Norfolk.
Marsham, All Saints, Norfolk.
Martham, St. Mary, Norfolk.
Melton, St. Andrew, Suffolk.
Nettlecombe, St. Mary, Somersetshire.
Norwich Cathedral, Norfolk.
Salle, Sts. Peter and Paul, Norfolk.
Sloley, St. Bartholomew, Norfolk.
Southwold, St. Edmund, Suffolk.
Walsoken, All Saints, Norfolk.
Westhall, St. Andrew, Suffolk.
West Lynn, St. Peter, Norfolk.
Weston, St. Peter, Suffolk.
Woodbridge, St. Mary, Suffolk.

Excepting those at Melton and Walsoken, which are of the sixteenth, all these fonts are of the fifteenth century. The panels containing the subjects have square mouldings at Gresham; at Westhall the sculpture is sunk beneath an arch with ornamental spandrels, while the subjects are canopied by fine tabernacled work at Badingham, and in groined niches as at Little Walsingham and Walsoken.

Denston, Great Glenham, and Woodbridge are of the latter part of the century, and the sculpture is not cut so

deeply as in most of the other examples. The backgrounds of the subjects are of radiating beams proceeding in a concave to the edge of the panels.

Each of these sculptured panels is a study in ecclesiology; thus, in the representations of Baptism, the priest is depicted in a full plaited surplice, with stole, and holding the child as in the act of dipping; at Little Walsingham, a surpliced clerk holds the chrismatory, and at Little Walsingham, Marsham, and Nettlecombe, a woman holds the chrisom robe. In Confirmation the Bishop is vested in a long rochet and tippet, on the fonts of Sloley and other churches; and in other instances the prelate is in full canonicals. Penance is represented by the penitent kneeling before a seated priest; at Westhall the former is urged by an angel to make a good confession, and the frustrated Devil slinks off with his tail between his legs. At Gresham the penitent receives the discipline.

Mass is usually pictured as the Sacrifice of the Altar; at Little Walsingham, two servers raise the chasuble at the elevation of the Host; at Brooke and Great Witchingham a server holds a torch, and two figures represent a congregation; but at Great Glenham, and Woodbridge, the Sacrament is pictured as the Communion of the faithful; the priest is vested in an alb and crossed stole; and a houseling cloth is stretched before the communicant on the font of Great Glenham.

In Ordination, a mitred prelate lays hands on, or anoints, the candidate, whilst clerics hold the chrismatory and pontifical at Great Witchingham, and West Lynn. At Nettlecombe, a barber is introduced, giving the tonsure to the candidate; and at Gresham a clerk holds a thurible.

Matrimony is depicted on the fonts of Farningham, and Sloley, by a priest in amice, alb, and stole—crossed on the latter, pendant on the former—uniting the hands of the bride and the groom; at Sloley, a clerk holds the book, and the bride has a rosary; and at Gresham, the priest is in a cope, and a number of witnesses are present.

Extreme Unction is illustrated by a sick man in bed with his breast bared; a server holds the chrismatory, and the

priest is in the act of anointing; at Gresham and Nettlecombe, a group of people surround the dying man.

Fig. 143.—Baptism.
Gresham, Norfolk.

Fig. 144.—Confirmation.
Sloley, Norfolk.

Fig. 145.—Penance.
Great Glenham, Suffolk.

Fig. 146.—The Eucharist.
Gresham, Norfolk.

Fig. 147.—Holy Orders.
West Lynn, Norfolk.

Fig. 148.—Holy Matrimony.
Badingham, Suffolk.

Certain extant accounts of the churchwardens of East Dereham contain the cost of the font set up in 1468 (see Fig. 150)

Except for the cover, although the iron for it is mentioned, each item is set forth; there we may see how the material was brought from a distance owing to the lack of stone in the vicinity, the cost of the freestone, the surrounding tiles, and the lime for the cement; the price paid for sculpturing the eight figures of the Apostles around the pedestal, the panels of the Seven Sacraments, and for making the stool, or stone footpace, carved with the Crucifixion, rising high above the steps, upon which the priest could stand to immerse the infant.

Fig. 149.—Extreme Unction. Great Glenham, Suffolk.

To bring these expenses more nearly home to our minds we append the modern equivalent according to Hallam:

COSTS OF THE NEW FUNTE.

				£	s.	d.
Imprimis, payd to the mason quan he toke the said funte in arnest			iiij*d.*	0	5	4
Item, payd for makyng of an oblegaceon in the which he was bound for the seyd work			iiij*d.*	0	5	4
Item, payd for lying of the frestone that was for the seyd funte atte Lynne ...			xxij*d.*	1	9	4
Item, payd for carrying of the seyd stone		ij*s.*	viij*d.*	2	2	8
Item, payd for carrying iiij lods of the seyd fre stone fro Lynne to Est Derham per i lod carying ij*s.* vi*d.* summa		x*s.*		8	0	0
Item, payd to Thomas Platfote for carrying of iii lodes of frestone be seyd space takyng for a lode ij*s.* summa		ix*s.*		7	4	0
Item, payd for di. chalder of lyme xx*d.* and cc. tyle bowt at Norwich xvi*d.* summa		ij*s.*		2	8	0
Item, payd to Robert Crane for carrying of the seyd lyme and tyle			xx*d.*	1	6	8
Item, payd to Ric. Westhave for iron work to the seyd funte			xj*d.*	0	14	8
Item, in expens upon help quan the funte was in the reeping			ij*d.*	0	2	8
Item, payd to the mason for workmanship of the seyd funte	x *lbs.*			160	0	0
Item, to his reward		xx*s.*		16	0	0
Item, payd to Will. Plomer for ledyng of the new funte		ij*s.*	v*d.*	1	18	8
Item, payd Will. Pylche for makyng of the stole to the funte and keverying of the same			xx*d.*	1	6	8
Item payd for making of aquetance betwixt our mason and me			ij*d.*	0	2	8
	xij *lbs.*	xiv*s.*	ij*d.*	£203	6	8

Of this money, 50s. 10*d.* (£40 13s.) was raised by voluntary subscriptions of the parishioners; rents of glebe and sundry legacies made up the amount.

An attempt at increased reverence was made after the Restoration. A cover described as 'a gothic top supported by four fluted pillars' was erected in 1678, but is now gone.

Fragments of colour indicate that the font was formerly richly painted.

The design of four shafts around the pedestal is still preserved, although the shafts sometimes assume the form of panelled buttresses and piers. The piers at Broadhembury,

Fig. 150.—*East Dereham.*

Devonshire, join the external slope of the bowl in a manner similar to the font at All Saints, Leicester (Fig. 136), and at Queen's Camel, Somersetshire; as buttresses they rise outside the bowl to the upper rim, preserving the traditions of Bodmin (Fig. 134).

West Drayton, Middlesex, exhibits the buttressed octagonal pedestal, but the panels are pierced. It is curiously designed, resting on monster toads (see Fig. 106). The square panels, beautifully sculptured, present certain subjects not found elsewhere—a Pieta and the mason who executed the work; the latter, in the dress of the time, is in the act of sculpturing foliage.

The open pedestal of West Drayton evolves a more ambitious design, which produced canopies over the fonts at Trunch and St. Peter Mancroft, Norwich; these are in wood, and emulate the stone example of the fourteenth century at Luton. All of them are dealt with as canopies on p. 330.

A few of the window-tracery panels link this with the preceding period, but both the examples at Cothelstone, Somersetshire, and Rattlesden, Suffolk, retain this feature on the pedestal only; the former represents three-light

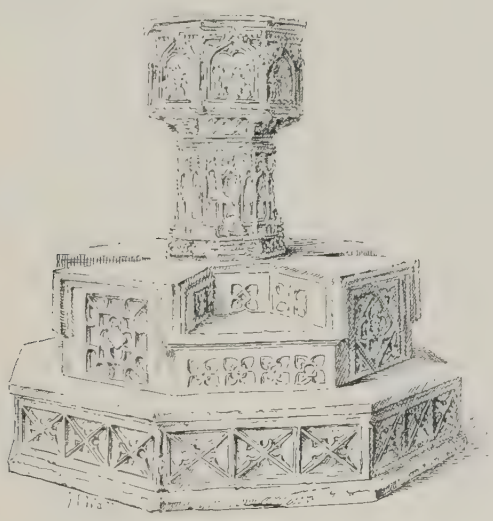


Fig. 151.—Little Walsingham.

transomed windows, and the latter a two-light window form on each of the eight sides.

It would seem to have been a common custom of this age to paint and gild stone fonts. Mr. Keyser gives a list of forty-four, which show remains of former colour decoration, and many others have since been found retaining traces of gold and colour. In addition to evidence of the application of colour, we have the witness of many account-books in which churchwardens have recorded disbursements for this purpose.

Most of England's fonts are raised upon one or more

steps for greater dignity, and the faces of those steps were sometimes decorated by geometric sculpture, as seen at East Dereham (p. 320). On these steps the priest stood to baptize, and the three godparents ascended them to *lift the child from the font*, to hold it whilst the infant was anointed with the chrism. Ample evidence of their position is sometimes seen in the wear of the stone of the base, with which their boots would come in contact.

In some few examples this provision for the priest and godparents is conspicuous in the four platforms gained by intervening steps. In the four fonts with that arrangement here noticed, the first step surrounds the octagon, and upon it every alternate side of the octagon has a low step from which to gain the four highest. At Potter Heigham, Norfolk, excepting for a few escutcheons, the steps to the brick font are plain. At Stoke-by-Nayland, Suffolk, a shield of arms occupies the face of the highest steps. At Laxfield, Suffolk, and Little Walsingham, Norfolk, the face of each grade of ascent and the sides of the topmost platforms are covered with sculptured quatrefoils, and other blind tracery of geometric forms, differing one from the other only in minor details.

THE SIXTEENTH AND SEVENTEENTH CENTURY FONTS

The Renaissance, which played so great a part in literature and foreign architecture, generally failed to rise to perfection in English ecclesiastical buildings or their furniture, and its efforts, as applied to fonts, were fettered by the practice of aspersion, instead of immersion, which prevented the realisation of the necessary proportions required for baptism.

Fonts erected during the period immediately preceding the Great Rebellion more or less retained the ancient traditions with regard to size, as that at Great St. Mary, Cambridge, which was built to meet the approbation of Archbishop Laud rather than to honour the sacrament; and that at Bottesford, Leicestershire, where the sculptures

of the ample bowl and the cluster of balusters which form the pedestal, show a lamentable lack of art. Again, as late as 1786, a font was erected in Debden Church, Essex, which was an attempted copy in principle of one of the Perpendicular Period; the workmanship of the quatrefoils and cuspings betrays an utter loss of the old art, while the mouldings and cherubs, and the statuettes in the pedestal show the semi-Classical spirit in design at that time predominant; yet in all its weakness of both Gothic and Classical attempts there shines out a pious wish to provide a worthy vessel for the sacrament, and conformity to ancient liturgical observance. Artistically, the only successful part is found in the heraldic bearings of the donor.

The font of Classical features, erected for the baptism of Henrietta, the youngest child of Charles I., 1644, exhibits a diminution of the base, which is still more pronounced in the beautiful Classical font placed by Bishop Cosin in his Cathedral at Durham, now in the Church of Pittingdon. Its form is a thing of beauty, and the bowl of adequate diameter; its depth, however, does not follow ancient examples; it is shallow like a tazza, very similar to the chalice at Guisborough, Yorkshire, of the date 1604;

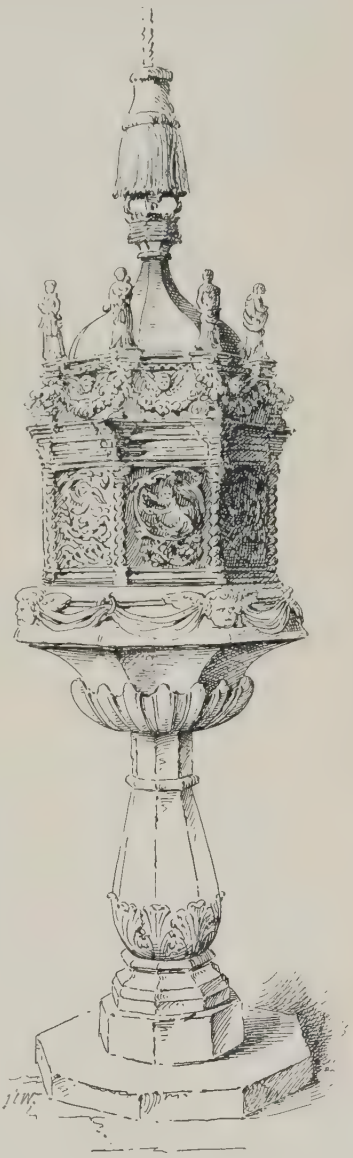


Fig. 152.—St. Stephen, Walbrook, London.

and, like the cups which had superseded the chalices on English altars, the base is too small to balance the bowl. The font being fixed, there was no similar fear of accident, but its appearance produces the same feeling of instability.

St. Stephen, Walbrook, London, has a Classical font in which the last-mentioned defect is not palpable, but that is partly attributable to a diminutive platform—which in ancient times would have been a step for the godparents—having the appearance of a base of the same diameter as the bowl.

Fig. 153.—*Stanmore.*

The font of Christ Church, Newgate Street, London, is sculptured with angels, flowers, and fruit, and the cover is surmounted by a gilded angel. Another London font, at St. Margaret, Lothbury, is the reputed work of Grinling Gibbons. It is beautifully executed with appropriate sculptures in low-relief, representing Adam and Eve in Paradise, the return of the dove to Noah in the Ark, the baptism of Christ by St. John, and the baptism of the eunuch by St. Philip. Four cherubs of visionary beauty stand boldly out from the upper part of the bowl, and their spreading wings

provide the rim. The size of the base is again at fault, but its diminutive diameter is partially obviated by the circular pattern of the tesselated pavement. The cover is surmounted by eight richly foliated and radiating scrolls, from which rises a finial in the form of a flame —a symbol of the Holy Ghost.

During this period the utter absence of liturgical propriety produced fonts more appropriate to a pedestal sundial, so small was the bowl, in some cases the smallest part of the structure; for an example we may look to one of the three fonts in St. Mary Redcliffe, Bristol, now standing in the Lady Chapel, but happily disused (Fig. 90). No better than the preceding is an example which may be seen in St. John's Church, Stanmore, Middlesex, bearing the arms of Walstenholme and the date 1634; or the costly pile of marbles composing the font of St. Catherine Cree, London.

With increasing reverence, with a wider liturgical knowledge, with a greater appreciation of art and its rightful adaptation, we yet find the worst possible substitute for a font erected at a comparatively recent date. That which serves for the sacrament at West Wycombe Church is a bronze tripod, around which a serpent is coiled, and at the top a small hollow for the water is surrounded by a wide rim, upon which are four doves.

Fig. 154.—St. Catherine Cree, London.

FONT COVERS

Episcopal injunctions for the locking of a cover over the baptismal water within the font are noticed on pp. 210 and 217.

Provision for securing the water from profanation is found in the Churchwardens' Accounts of many parishes, in which the reference to cords indicates that the font cover was raised by means of a rope running through a pulley in the roof.

'For a cord for the baptismal font, 3*d*.'
(Exeter Fabric Rolls. 1323-1324.)

At Hedon, Yorkshire, 1372, the disbursements included two shillings for making the cover, and two pence for the lock. For the cover in Yatton Church, sixteen shillings was paid to John Cross, the joiner, in 1450.

In 1466—

'Item, payde for tymber and workmanship of the font lydde, ij*s*. ij*d*.

'Item, for ij polyes and ij ropes for the same, iiij*d*.

'Item, for ij yerds and a half grene bokeram for lyning of the font, xvi*d*.

'Item, for peyntyng of the fonte lydde, ij*s*.'

In 1473—

'For xiiij fadom corde for the cording of the font, iij*d*.'
(St. Michael, Cornhill, London.)

In 1498—

'For stabelles and hoder things to ye font, iij*d*.'

In 1503—

'For a lokke makyng to ye font, ij*d*.'
(Leverton, Lincolnshire.)

In 1514—

'A lokke for the Fonte, ij*d*.'
(St. Mary the Great, Cambridge.)

In 1525—

'Lego facture cuiusdam cooperturi pro fonte, vjs. viij*d.*'
(Teston, Kent. Will of Thomas Magnysden.)

In 1533—

'To the making of a new cover to the Fonte, 20*d.*'
(Tenterden, Kent. Will of Lore Blossome, widow.)

'To making a new cover for the Font, 20*s.*'
(Folkestone. Will of John Tong.)

In 1534—

'To the covering and making a new font, 46*s.* 8*d.*'
(Folkestone. Will of John Holbein.)

In 1573—

'For making the cover ouer the font, 4*s.*

'For 3 lbs. of lead to set fast the hook over the font, 3*d.*'
(St. Mary, Reading.)

From these few extracts will be seen, from church accounts and from testamentary bequests alike, the reverent care for safeguarding the accidents of the first of sacraments observed long after the Reformation; and where no documentary quotation is available, the monuments of the Jacobean age are a reminder that some congregations of the faithful were not unmindful of the dignity of the rite, albeit their method of showing it may have been by entirely hiding the fabric of the font with carven panel or by a canopy overshadowing it from above.

The earlier font covers were probably flat, and, to judge by the work and beauty bestowed on the font itself, they were doubtless more or less ornate with carving or ironwork; but few of the ancient covers extant are older than the fourteenth century. Two of these still have the original bar which passed across the cover and was padlocked at the end: Farcett, Huntingdonshire, and Wickenby, Lincolnshire; and on many others the staples are *in situ.*

Later mediæval covers assumed a spire-like form, sometimes of great height tapering towards the roof, fretted, and with delicate pinnacles. Of the examples left to us, those in Norfolk and Suffolk excel in elaborate beauty; whether this is owing to their better preservation than in other parts

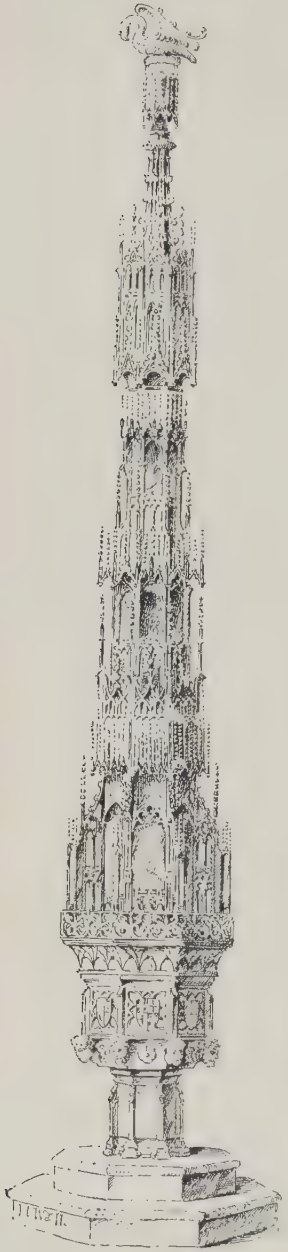


Fig. 155.—Ufford.

of England, or whether this neighbourhood originally possessed such tabernacles in greater number we do not know, but probably the Flemish influence, which was greater in East Anglia than elsewhere, led to the erection of these beautiful works in wood, an art in which the people of Flanders excelled.

Elsing Church, Norfolk, possibly has the most ancient of these covers. The church was built by Sir Hugh Hastings—who died in 1347—and the font with its cover was probably included in his munificence.

Ufford Church, in Suffolk, possesses the most richly carved, and most lofty of all font covers, towering 18 feet above the font, and altogether 22 feet 10 inches above the pavement. It excited the admiration of the fanatical Dowsing, who termed it *glorious* in his journal of sacrilege (p. 227). Even more marvellous than the workmanship is that it is spared to the present time. How came it to escape iconoclastic *Visitor?* Possibly the answer may be found in the same journal, and that its preservation is due to the passive opposition of the churchwardens, sexton, and constable; for Dowsing proceeds: 'And we were kept out of the church above 2 hours, and neither Churchwardens, William Brown, nor Roger Small,

that were enjoined these things above three months afore, had not done them in May, and I sent one of them to see it done, and they would not let him have the key. And now, neither the Churchwardens, nor William Brown, nor the Constable James Tokelove, and William Gardener, the sexton, would not let us have the key in 2 hours' time. New Churchwardens, Thomas Standard, Thomas Strand, and Samuel Canham, of the same Town, said, "I sent men to rifle the Church"; and Will Brown, old churchwarden, said, "I went about to pull down the Church, and had carried away part of the Church."'

The font cover at St. Wulfram, Grantham, Lincolnshire, is a towering spire of delicate traceried buttresses, supporting in the first stage a drum, or boxlike structure, with cusped panels; in the upper stages canopied niches contain figures, and a crocketed pinnacle terminates in a massive foliated finial. Although this has not the same height, yet it is a close rival in beauty to that at Ufford.

High covers of similar character are in Norfolk—Brancaster, Castle Acre, Costessey, Dersingham, where the drum with blind traceried panels is a more conspicuous feature than the spire; North Walsham, where the lower part rises in telescopic action to give access to the bowl of the font; Merton, Salle, Southacre, and Worstead.

In Suffolk: Bramford, Frostenden, Hepworth, Ipswich, St. Matthew, Sudbury, St. Gregory, which has doors in the drum, Ufford, and Worlingworth.

In Yorkshire: Almondbury, Grinton, Hackness, Selby, 12 feet in height, saved from the fire of 1906, with a spire 12 feet in height, and Thirsk, 21 feet in height.

In Lincolnshire: Frieston, with the Blessed Virgin as a finial, and Fosdyke.

In Northumberland: Newcastle St. Nicholas, and St. Andrew.

In Essex: Fingringhoe, 11 feet in height.

In Devonshire: Shaugh Prior, 8 feet 9 inches in height.

In Northamptonshire: Ashby St. Legers.

In Oxfordshire: Ewelme, 10 feet 6 inches in height; it is of late fifteenth-century execution, and presents features

heralding the workmanship in wood of that style called Jacobean, the front edge of each perpendicular being covered by spindle-baluster ornamentation. The finial is a figure of the archangel St. Michael.

At Worstead, the graceful spire is formed of pierced and crocketed boards, radiating from the middle, and the same structural principle is seen in the formation of the pinnacle above the drum at Grinton, where the edges of the boards are deeply cut into crockets.

More modest attempts with similar aspirations are exemplified in the font at Laugharne, Carmarthenshire, where the octagonal spire of moderate height, crocketed along the angles, rises from a coronet of leaves.

Another effort for the dignifying of the font took the form of a canopy, ciborium, or baldachino. The idea of a canopy as emblematic of dignity is common to all countries and to all ages; it is seen in the umbrella held over the heads of Assyrian potentates and of African chiefs, in the ceremonial of the Churches of Rome and Abyssinia, in the projections over the throne and the beds of Kings and Emperors.

The earliest example of the canopy is in the fourteenth-century stone structure round the font at Luton, Bedfordshire. It has eight shafts rising from the pavement, the lower part enclosed by a dwarf wall, except on one side for the admission of the priests and the godparents. From the shafts spring triangular gables with crockets and finials, transforming each side into a cinquefoiled window with a pierced quatrefoil in the head; between each of them the shaft rises to a pinnacle. This structure is often called a 'baptistery,' whereas it is an adjunct to the font, and in no wise approximates to the independent building which we have seen (p. 179) constitutes a baptistery.

St. Peter Mancroft, Norwich, and the Church of Trunch, also in Norfolk, have canopies of wood. That at Trunch is of oak; each of the six shafts is hexagonal and richly carved; the wooden vault of the canopy is ribbed and has a central pendant; above the vault are elaborate canopied niches, and the whole is surmounted by crocketed arches, similar to a royal crown, meeting in the middle and rising to a finial.

Beautiful as this structure still is, shorn of much of its original work, it is difficult to imagine its former splendour.

The canopy at St. Peter Mancroft is of similar character, but contains much new work of a modern but praiseworthy restoration.

The same spirit that inspired these designs moved Bishop Cosin to erect a yet more glorious canopy—according to the art then dominant—over the font and cover he placed in Durham Cathedral after the Restoration, in 1663. In that prelate's questions to his clergy we read: 'Whether have you a font of stone, with a comely cover, set in the ancient usual place?' And herein he set an example.

On stone plinths rise eight fluted columns with Corinthian capitals, each bay being divided in the head by two small arches with an intermediate pendant and an escutcheon above, the cornice over every bay bearing a lofty carved crest. The second stage contains within a pair of buttressed shafts an open window-like tracery of two lights, surmounted by an ogee moulding with crockets and finial, each light being divided into two storeys by similar heads. The third stage contains single trefoiled openings between carved shafts and crocketed pinnacles; and above all is a crocketed spire surmounted by a dove.

It is a happy combination of Pointed and Classical architecture, a true Renaissance so rare in England, and worthy of those countries in which it grew to great perfection (illustrated p. 233).

The same idea of a canopy, but carried out in the half-tester pattern, is found in the churches of Pilton and Swimbridge, both in the neighbourhood of Barnstaple, Devonshire. In both instances one side of a pier is covered with carved panelling, from which projects the canopy, vaulted by cable ribs, with bosses, and with a heavy cornice; at Swimbridge, figures adorn the angles. That at Pilton is the more beautifully carved, but it is surmounted by a crest of debased character unworthy of the other workmanship; the counterpoise for raising the lid of the font is hidden beneath the panels.

In addition to the canopy at Swimbridge, the font is

overladen with woodwork, being entirely enclosed by panels from the pavement; the stage above the bowl of the font has folding panels which are opened to permit of a baptism; yet higher still, but retaining the octagonal form, is a drum surrounded by canopied niches, the balusters between them rising to turned spindle pinnacles, and upon the last is a crown of radiating curved trusses meeting on a central shaft with a turned finial, which almost touches the canopy already described.

At Astbury, Cheshire, is a structure somewhat like the examples at Pilton and Swimbridge, but the *motif* is different. The carved wood rising from the pavement, against the wall, and projecting half-way over the font, is no canopy, but a glorified crane, by which the lid could be raised, the chain and counterpoise being hidden from view.

The greater number of old font covers existing are of the seventeenth century, otherwise known as Jacobean. Some of them are lofty and noteworthy, as that at Hillingham, Durham; here the font is a plain circular bowl upon a pedestal, very much like a Saxon gouty baluster, with a bold moulding around the middle, and at the base eight griffes lie towards the angles of the octagonal platform. The Jacobean canopy to this font is of two stages; the lower is panelled with pierced scrolls, and the upper is of round arches resting on twisted shafts, the two being separated by a band of chevron ornament. A high gable rises over each arch, and the buttresses at the eight angles rise into pinnacles. The great pinnacle rising towards the roof is formed of eight radiating boards, the edges cut into a debased design of crocketing, and the finial is a fleur-de-lis.

Very graceful covers have an ogee curve from the low drum to the finial. At Burford, Oxfordshire, is one of this form; the drum is carved with quatrefoils and battlemented; the ribs rising from it are bold with a beaded edge; and, although of a different period, the octagonal cover is in perfect accord with the beautifully sculptured tub-shaped font.

Of the same character are the covers at Aldenham, Hertfordshire, with its massive fleur-de-lis finial; Bygrave,

Hertfordshire, with the panels carved to represent roof shingles; Colebroke, Devonshire, surmounted by an angel; Exeter Cathedral, upon which hovers a dove; Lechlade, Gloucestershire, and others.

Perhaps the most common form is the octagonal cone, sometimes resting on a low drum, sometimes with a moulding only. At Banwell, Somersetshire, the struts and panels of the drum are carved, and it is ornate with a crest and spindles; Bloxham, Oxfordshire, has a flower carved in each triangular panel; at Congresbury, Somersetshire, the drum is carved and the angles of the cone crocketed, while that at Rodney Stoke, Somersetshire, is blatant in its complete emancipation from mediæval art.

At Skirbeck, Lincolnshire, and Pilton, Devonshire, the drum is pierced; and at Hayes, Middlesex, the panels of the cone are fretted.

The cone without a drum, but resting on its base moulding, is the cover at St. Mary Steps, Exeter, and Lanreath, Cornwall; both of them are carved, the former fretted, and with an opening at the side to admit the hand of the priest, allowing only the ceremony of aspersion. At Launcelles, Cornwall, the plain severity of the cover is not inappropriate to the rude workmanship of the early font.

Over-sensitive reverence provided a cover enclosing the whole of the font, or possibly it was a preference for carved wood instead of sculptured stone that suggested the hiding of the baptismal font; whether from piety or from pride it was a mistake; upon either ecclesiastical or artistic principles, it was an innovation. The earliest examples are of Late Gothic work at Littlebury and Thaxted, both in north-west Essex; in each example the font is encased in wainscoting; the second stage appears the same when closed, but two of the panels open cupboard-like to allow of the administration of the sacrament. At Thaxted this is surmounted by canopied niches and crocketed pinnacles in fulsome profusion; at Littlebury it is of greater beauty, if more simple in design. In the latter instance the panels contain a linen pattern, and the pyramidal top is broken midway by a perpendicular stage of open tracery, above which lines of

debased crockets rise to a boss at the summit; from this height small pinnacles are projected, and upon it is a figure of St. John the Baptist. Some years since a gallery was erected in this church over the font; when finished, it was found that insufficient space had been left for the tapering cover, so the head of the finial—St. John the Baptist—was cut off. The gallery is now removed and a head restored to the figure.

Such complete covers—which Mr. Bond terms 'Floor Buffets'—are far more common in the later Jacobean style of workmanship; examples are at Swimbridge (p. 331), Stanford-in-the-Vale, Berkshire; and the curiously painted one at Terrington St. Clement's, Norfolk (p. 337).

Enclosing covers, similar in character to the last-mentioned, resting on the rim of the font instead of descending to the pavement, and with panels to open as doors—called 'Rim Buffets' by Mr. Bond—are numerous. The most ornately carved, strongly retaining the spirit of Late Gothic in the crockets on the ribs of the dome, and the trefoiled crest to the octagonal 'cupboard,' is at Cockington, Devonshire. At Newington, near Faversham, Kent, a carved shaft at each angle divides the plain panels, and the top is domed; at Sedlescombe, Sussex, the panels have the linen pattern, and are surmounted by an eight-sided cone; and at Ticehurst, in the same county, the panels are covered with lattice and curvilinear tracery.

Another common form, extending over the seventeenth century, consists of a number—usually eight—of radiating wooden scrolls, or trusses, meeting at the head; some of these are very beautiful, as at Bolton Percy, Yorkshire, where the scrolls are graceful and covered with carving; but in other instances they are crude and debased, the work of incompetent local artificers, as at Hook Norton, Oxfordshire. Such scrolls sometimes surmount the cupboard-like cover mentioned above, as at Bedfield, Suffolk; St. Philip, Bristol; and Swimbridge. Sometimes they rise above a low drum, as at Wells Cathedral; on flat octagonal boards, as at Offley, Hertfordshire; Poynings, Sussex; and Saxmundham, Suffolk, the latter with a finial of a king; and on a flat

round cover like those at Hook Norton; and in the chapel of Haddon Hall, Derbyshire.

The eighteenth century produced little that was edifying in ecclesiology, but the magnificently carved canopy to the thirteenth-century font of Frosterley marble in Beverley Minster is a monument of Renaissance. The forms are richly carved without a superabundance of detail; the cherubs have baby faces, unlike too many of the discontented-looking, pouting expressions with which that age afflicted posterity, and the composition is most happy.

A very beautiful cover of beaten brass is at East Ham, London; one of iron at St. Werburgh's, Derbyshire, was presented to the church in 1711; and a cover of copper was in the chapel of Dulwich College in 1729.

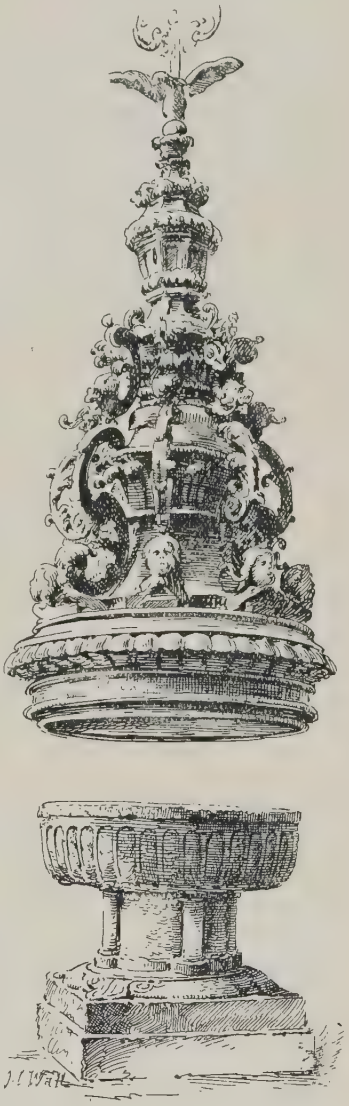


Fig. 156.—Beverley Minster.

Finials to the font covers were of varied forms: the pelican in her piety at Ufford, Suffolk, and North Walsham; a cross at Brancaster, Hepworth, and Burgh; the patron saint at St. Matthew, Ipswich; the Blessed Virgin at Frieston; St. Michael at Ewelme; St. John the Baptist at Littlebury; a cleric at Ufford, Northamptonshire; the dove, as symbolical of the Holy Spirit, was a favourite finial, as at Castle Acre, Durham Cathedral, and Barking, Essex; an angel at Colebrook; an acorn at

Launcells, and Bolton Percy. A ball with a spike is quite common in those of Jacobean design, as at Walpole St. Peter, and Knapton.

These covers were raised by means of a rope or chain from a beam in the roof, a pulley or a crane. A wheel remains within the apex of the roof at Potter Heigham, Norfolk, over which the rope passed; at Knapton two rounded beams answered the same purpose; at Hadleigh, Essex, the rope ran through a bracket. In York Minster a beam, carved with a dragon's head, and painted, remains protruding from the north triforium of the nave, from which the font cover was suspended. At Salle, and Merton, in Norfolk, a wooden crane juts out from a gallery in the

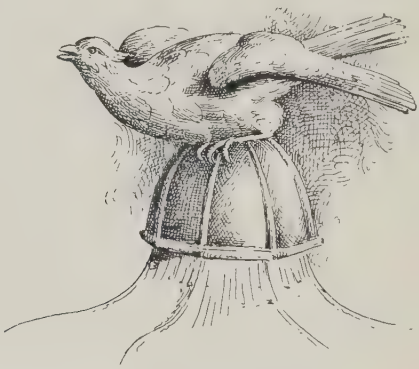


Fig. 157.—*Finial, Barking.*

western tower, and a winch was used for raising or lowering the cover. Artistic cranes of ironwork may be seen at Warminghurst, Sussex; and St. Alphege, Canterbury.

The counterpoise to balance the weight of the cover was hidden within the high covers of some of the fifteenth-century fonts, as at North Walsham; or in the canopy and wall-panelling, at Astbury and Pilton. Sometimes the counterpoise moved over its own cords in the same way as many a modern gaselier; this may be seen at Ewelme; and in other instances it hangs free of the cover, as at Frindsbury. These weights are usually plain, for utility only, but they are also frequently of ornamental construction; thus, at

Ewelme it is an heraldic crown, at Frindsbury a cherub, and at Spirbeck a vase.

It would appear from various bequests, and from traces of colour found, that the covers as well as fonts were frequently painted and illuminated. Thus, among the Wills of Kent we find that a sum of money was left in 1468 for decorating the font cover in the church of Charing:

'To the painting of the covering of the font, 6*s.* 8*d.*'

The high tapering font covers at Merton, Norfolk, and Plymstock, Devonshire, appear to have been gilded all over; whilst gold and colour were found, or remain, on the covers at Burton Latimer, Northamptonshire; Castle Acre and

Fig. 158.—*Warminghurst.*

Elsing in Norfolk; Ely Cathedral; Frieston, Lincolnshire; Horham, Suffolk; St. Peter Mancroft, Randworth, and Salle in Norfolk (suspended from a beam jutting out from a tower gallery, the beam also being coloured); Shaugh Prior, Devonshire; Southacre, Sporle, Norfolk; and the high tabernacled covers at Sudbury, Ufford, and Worlingworth in Suffolk.

Within the cover of the font at Foulsham, Norfolk, were paintings of the Evangelists, now destroyed. The baldachino at St. Botolph's, Trunch, had the Crucifixion and other figures; and at Terrington St. Clement's, Norfolk, where the original high cover has at some period been altered—probably in the seventeenth century, from which

time the painting dates—the coloured decoration is remarkable. Within the cover is a painting of the Baptism of Christ, and two scenes from the Temptation; in the latter the Devil is habited in regal robes, and crowned, and another panel represents a forest scene with animals. Above these are the four Evangelists with their emblems, and the inscription:

VOCE PATER. NATUS CORPORE. FLAMEN AVE. MAT. 3.

This refers to the presence of the Blessed Trinity at our Lord's Baptism; the Father, by a Voice; the Son, in the

Fig. 159.—St. Alphege, Canterbury.

Body; and the Holy Spirit, by a Bird. The uppermost part of the canopy is decorated with red and white roses. On the outside the delicate shafts are painted black with gold markings, and the tabernacle work is black, white, and gold.

The modern high font cover in St. Alban's, Holborn, is gilded, like the ancient examples at Merton and Plymstock; and if it does appear garish, it is because the eye is now unaccustomed to the splendour of ancient church furniture, and the surroundings are not in that complete harmony which was obtained of old.

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